

AUGUST 21, 1954

# MOTION PICTURE HERALD

Showmen listen to  
patrons, consult the  
records and select—

## *The Stars of Tomorrow*

**REVIEWS** (In Product Digest): DRAGNET, A BULLET IS WAITING, SECURITY RISK, THE LITTLE KIDNAPPERS,  
KHYBER PATROL, PARIS INCIDENT

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"While 'SEVEN BRIDES' delights the nation,  
Get ready for a new sensation—  
Your till will sing a tingling tune  
With Leo's mighty

# 'BRIGADOON'

(From Coast to Coast the burning topic;  
"The stage Hit now is Cinema Scopic!")

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"Topnotch business in all situations."—*M. P. Daily*

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"Sure of financial success."—*Showmen's Trade Review*

"Theatre-goers will flock to the picture."—*Boxoffice*

"Certain of a welcome at boxoffices."—*M. P. Exhibitor*



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Hoot Mon, It's Better Than  
The Broadway Success!

M-G-M presents in  
**CINEMASCOPE**  
and **COLOR!**

## "BRIGADOON"

Starring  
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KELLY • JOHNSON  
CYD CHARISSE**

With  
**ELAINE STEWART**  
**BARRY JONES • ALBERT SHARPE**

Screen Play, Book and Lyrics by  
**ALAN JAY LERNER**

Music by **FREDERICK LOEWE**

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Directed by **VINCENTE MINNELLI**

Produced by **ARTHUR FREED**

Available in Magnetic Stereophonic,  
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NEXT AT RADIO CITY MUSIC HALL  
(Although it seems that "SEVEN BRIDES"  
will play forever!)



# **BIGGEST FRIDAY**

Watch Warners' New York  
Atlantic City pre-release  
for Sgt. Joe Friday's first  
feature-length sensation

# **JACK WEBB**

**WARNERCOLOR**

'Frank' is in it too!  
**BEN ALEXANDER**  
as Officer Frank Smith

WITH RICHARD BOONE ANN ROBINSON



**Y IN HISTORY!**

**ork, Chicago and  
e send-off now**

**h!**

THE NEVER-TOLD  
TRACK-DOWN OF  
THE RED SPOT  
CRIMINALS—A  
STORY SO BIG IT  
HAD TO BE TOLD  
ON THE WIDE,  
WIDE SCREEN!

**N DRAGNET**

WRITTEN BY  
**RICHARD L. BREEN** A **MARK VII** LTD. PRODUCTION

PRODUCED BY  
**STANLEY MEYER**

DIRECTED BY  
**JACK WEBB**



DISTRIBUTED BY  
**WARNER BROS.**



**YOUR WISH IS OUR COMMAND,  
MR. SCHLANGER!**

*In Response To Exhibitor Requests  
20th Century-Fox Announces A*

**"IT SHOULD  
BE MADE  
AVAILABLE  
TO BE SHOWN  
TO THE PUBLIC."**

*—Ted Schlanger  
Stanley Warner, Phila.*

**FREE  
CINEMASCOPE**  
**SHORT SUBJECT ON**  
**"THE MIRACLE OF STEREOPHONIC SOUND"**

In response to hundreds of exhibitor requests, we are making available for public showing a special CinemaScope Technicolor short subject developed from the opening section of our recent demonstration reel on **THE ADVANCING TECHNIQUES OF CINEMASCOPE.**

This one-reel subject affords a clear, informative and fascinating explanation of 4-track magnetic stereophonic sound. Using actual scenes from CinemaScope productions, it vividly illustrates the enhancement qualities of 4-track stereophonic sound and its benefits over any other sound system.

"THE MIRACLE OF STEREOPHONIC SOUND" is certain to be enthusiastically received by your patrons and will arouse wide-spread interest and laudatory comment. It will do a tremendous public relations job for you. And **IT'S FREE!**

**TELL YOUR PATRONS  
ABOUT GENUINE  
4-TRACK MAGNETIC  
STEREOPHONIC  
SOUND!**

**This CinemaScope Short  
Subject explains  
it in detail!**

**IT'S  
FREE!**

**Available Aug. 26! Get  
in touch now with your  
20th branch manager.**



# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 196, No. 8

August 21, 1954



## Stars of Tomorrow

**W**HATEVER may be said for or against the "star system," there is no doubt that the American audiences as well as audiences throughout the world "make" stars. This is true because the theatre patron becomes attracted to a particular player and wishes to see him or her again and again in different roles. This star drawing power continues as a potent factor in the business of motion picture production and exhibition. Early recognition of coming stars of the first magnitude means much at both the studios and at theatre box offices.

Exhibitors of the United States and Canada for fourteen years have been spotlighting promising screen personalities in The HERALD's "Stars of Tomorrow" poll. The accuracy of the predictions of the exhibitors in the past attests to how much in touch the average good showman is with his customers.

This year the list of "Stars of Tomorrow" is headed by Miss Audrey Hepburn. Congratulations and best wishes to her and the other promising young men and women of the screen. The motion picture industry will be following with keen interest the story of 1954's young players who follow in the wake of the many previous winners who became top-flight stars. Some of this year's "Stars of Tomorrow" already are important marquee names.

## Exploding Code Taboos

**W**RITING last week in a column syndicated in the Los Angeles "Tidings" and a number of other newspapers, John A. Vizzard "exposed" several taboos erroneously attributed to the Production Code. Mr. Vizzard, a member of the Production Code Administration, said: "The Code is the victim of a school of silly mythology . . . for instance, there is a widely circulated notion that it places a time limit on kisses—as though moral equations could be reduced to mathematics. There is the notion that the Code forbids the showing of married couples in a double bed. And there is the damaging myth that it insists that all crime and sin be punished within the framework of the picture, thus eliminating the need for hell."

The most serious of all the myths in Mr. Vizzard's view, is "that the Code is a despoiler of originality in screen stories, and of the freedom that is required by searching artists to create truly grown-up plots that will lure the mature audience back into the theatres." He pointed out that one measure of maturity is the measure of restraint used in telling stories built around "meaty"

themes and not the amount of gory sex or crime or cruelty depicted.

It would be constructive if critics of the Production Code would—in the words of the late Al Smith—"take a look at the record" rather than continue to perpetuate silly myths.

■ ■ ■

## VistaVision's First Feature

**A**N event of industry-wide interest is the first showing of "White Christmas," the first VistaVision feature, to be held in Hollywood August 23rd. Both the film and the formal presentation of the process will be reviewed in the next issue by the Herald's Hollywood editor, William R. Weaver. Test demonstrations which Paramount has conducted both in the United States and in principal capitals abroad during the past several months have generated a great deal of exhibitor enthusiasm for the bright and sharp big-screen images achieved in VistaVision. There have been so many demands by producers for the horizontal running camera that camera manufacturers have not yet been able to meet all requests.

"White Christmas" will have its world premiere engagement at the Radio City Music Hall starting probably late in October. That run should be a landmark in the progress of the new screen techniques.

■ ■ ■

## Columbia's Gems

**T**HERE is no better example of the results of good picture making than the splendid financial progress of Columbia Pictures. Two years ago that company's gross was under \$60,000,000. This week Harry Cohn, president, announced that the gross for the year ended in June exceeded \$75,000,000. Moreover, a fine beginning has been made for the 1955 fiscal year with such attractions in release as "The Caine Mutiny" and "On the Waterfront," with "The Long Gray Line," "Phffft" and a number of other strong attractions to come later. Mr. Cohn commented: "The occasional great picture or a grouping of good pictures has made invaluable contributions not only to gross income from year to year, but frequently was to mark the difference between profit and loss in particular years." In the last twenty years since 1934 Columbia's gross has multiplied nearly seven fold. However, at no period in its history did it have available and in production such a list of potential box office champion pictures as at present.

—Martin Quigley, Jr.



# Letters to the Herald

## Progress Is Great

TO THE EDITOR:

As long as there is so much frustration concerning the new techniques I would like to give you my version of them.

This is my forty-second year operating a motion picture theatre, having been through just about all of the changes that have been made. I well remember when sound came in there were many doubting Thomases and we received our share of abuse for going for Western Electric, but it had to come, just as color and the other improvements have come. Last February we installed a complete new booth with CinemaScope, four track sound and the rest of it. We put in the very best we could buy.

We have run 12 CinemaScope pictures, seven of them at double the playing time usually given: the others at our regular time. And we have run all of them at advanced admissions. We have been in a newly opened TV area and business has been quite badly off but we will give CS a little boost as it has brought back some of our customers out of curiosity and they have come back for each CS picture.

Personally, we think CS is a great improvement on our old pictures. We like the vastness of CS and we like the fourth track. Our only fault finding with it is that there is not near enough business on this track. We think the producers are passing up a great bet. This fourth track is what distinguishes CS from ordinary wide screen. We believe that all cue music or background music should be on these tracks. And there is a great possibility for more effects than we are getting. We say this, perhaps, because we always used a vast lot of stage effects for years in this theatre and people came from long distances to hear them and a good cue orchestra.

We have personally talked to many people and I mean hundreds, and we would say that 85 to 90 percent of them like the surround speakers. It seems that there has been a lot of argument on this, but we think it has come from managers and not from the public. True, it is a little more work to set and reset them at different times, but we are always at our own show and think that is part of a manager's business.

With more clarity and an escape from the fuzziness in the new CS productions and with a great deal more of music and effects on the fourth track we have no fear of the future for CinemaScope. We think it is a step in the right direction and that it can distinguish itself from all the other new techniques by these two devices. We say this from experiences of the past 12 CS pictures. The ones with most fourth track reproduction were the ones that did the most business. As to music: when the

viewer is unable to see where it comes from it should be on the fourth track.

Before we close we would like to say that we have enjoyed The HERALD from the time of its inception. You have a very fine magazine.—D. R. GOLDIE, *American Theatre, Cherokee, Iowa.*

## Corn

TO THE EDITOR:

What has happened to the corn?

Within the next two weeks our small town theatre will be converted over to wide screen and CinemaScope. Before me is a large chart of our bookings for the next three months and I find we will be feeding our audience everything from the stupendous to the colossal. In yesterday's "Kansas City Star" editorial page, was a three-column write-up of the massive productions that are being filmed with "cast of thousands" all over Hollywood. Most every company is lined up for this.

Then I got to thinking. Most of the changes we are making out of money we earned several years ago and have hoarded for the time when we would have to rebuild the show or quit. Recently we played a late Judy Canova film to 50 per cent above average grosses. What has happened to the old reliable "corn" releases that were the life of the small town show? Bob Burns, the Weaver Bros. and Elvira, Gene Autry and Frog Burnette and the regular Judy Canovas. Somewhere if we keep our show going we are going to have to have down-to-earth shows along with the big spectacle shows being produced in Hollywood. We have run all the old "corn" shows over and over and they are worn out. Give us some new series like the Kettles, maybe a William Bendix series and what would be wrong with the proper vehicle using old Smiley Burnette himself. He can do anything.

Corny people will have to have some corn or they will wither away.—SHIRLEY BOOTH, *Booth Theatre, Rich Hill, M.*

## Women's Pictures

TO THE EDITOR:

We need more women's pictures, less sex and violence. Look at the soap operas and learn. Blackball some of those out-of-line morally stars. Let's have some publicity about the good of Hollywood, and less of the bad.—North Carolina Exhibitor.

## Advertising

TO THE EDITOR:

Advertising emanating from the producers is too stereotyped—very little originality. So much is spent on production and distribution—so little on merchandising effectively.—Chicago Exhibitor.

## WHEN AND WHERE

**August 22:** Opening of the Fifteenth Annual International Film Festival at Venice, Italy.

**August 23-24:** Allied States Association, board meeting, Greenbrier Hotel, White Sulphur Springs, West Virginia.

**August 24-25:** West Virginia Allied Theatre Owners Association, annual convention, Greenbrier Hotel, White Sulphur Springs, West Virginia.

**September 20-22:** Allied Theatres of New Jersey annual convention, Concord Hotel, Kiamesha, N. Y.

**September 22:** Opening of talks on new Anglo-American film pact between British Board of Trade officials and the Motion Picture Association of America, Washington, D. C.

**September 28-29:** Montana Theatres Association, annual convention, Missoula, Mont.

**September 28-29:** Kansas-Missouri Theatre Association, annual convention, Kansas City, Mo.

**October 10-11:** Allied States Association Fall board meeting, Schroeder Hotel, Milwaukee.

**October 12-15:** National Allied States "Silver Anniversary", convention and trade show, Schroeder Hotel, Milwaukee.

**October 17-24:** Seventy-sixth semi-annual convention of the Society of Motion Picture and Television Engineers, Ambassador Hotel, Los Angeles.

**October 27:** Allied Theatre Owners of Kansas and Missouri, annual convention, Aladdin Hotel, Kansas City, Mo.

**October 31-November 4:** Annual combined convention of the Theatre Owners of America, Theatre Equipment Supply Manufacturers Association, Theatre Equipment Supply Dealers Association, and International Popcorn Association, Conrad Hilton Hotel, Chicago.

**November 14-16:** Theatre Owners of North & South Carolina, annual convention, Hotel Charlotte, Charlotte, N. C.

**November 16-17:** Allied Theatre Owners of Indiana, annual convention, Marott Hotel, Indianapolis.

**November 17:** Annual dinner of the Motion Picture Pioneers, Hotel Astor, New York City.

**November 21:** Pittsburgh Variety Club, Tent No. 1, annual banquet, William Penn Hotel, Pittsburgh.

**November 21-23:** Motion Picture Exhibitors of Florida, annual convention, Roosevelt Hotel, Jacksonville, Fla.



August 21, 1954

# On the Horizon

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## WARNING

A "mild" form of censorship of motion picture advertising copy has been instituted by the St. Paul "Dispatch-Pioneer Press" following protests from readers over layouts used for RKO's "French Line" in its one and only appearance in the city. "We hope that the theatremen themselves will take care of this problem," W. H. Roth, advertising manager, said, but we intend to look at every piece of copy that comes through and reject those which we believe to be unduly suggestive or bordering on obscenity."

## ADAPTABLE

"What aspect ratio do you want?" can become a standard query in exchange-exhibitor dealings any time now, as far as technological practicability is concerned. For the Gottschalk Micro Panatar installed last week at the Technicolor laboratory in Hollywood enables a distributor to make, from a single negative, positive prints ranging in screen-proportion from 4-to-3 to 3-to-1, and two major studios began using it forthwith pending installations of counterparts in their respective plants.

## DIVORCE

There will be two "Loew's" companies by the month's end. The "divorcement" demanded by the Federal consent decree, finally will have occurred. There will be new officers for the film and for the theatre company. New York report is that Nicholas M. Schenck, now Loew's president, will head the film company; and that Joseph R. Vogel, now vice-president heading theatre operations, will become theatre company president. Meanwhile, at the New York headquarters, offices of the distribution and theatre departments are being separated.

## PROUD "BRIDES"

There is no end to the records for a good picture. MGM's "Seven Brides for Seven Brothers" in 25 days at the Radio City Music Hall, New York, racked up \$700,000. This is the largest amount

taken during such a period, in the history of that theatre.

## INTERESTED

The industry is interested in its group life insurance plan, the Council of Motion Picture Organizations said this week, from its New York office. It has received hundreds of replies to its 6,500 questionnaires.

## RKO AGAIN

Rumors regarding the possible sale of RKO Pictures or RKO Radio Pictures were set stirring again in New York Tuesday following the arrival from the coast of three top representatives of Howard Hughes. Coast arrivals were: C. J. Tevlin, vice-president in charge of the studio; Tom Slack, Mr. Hughes' personal attorney, and Ross Hastings, attorney and assistant secretary of RKO Radio Pictures. Conjectures were that the three are working on an appraisal of RKO Pictures assets. There were denials all around. Mr. Slack said his visit was on personal business. Mr. Tevlin said his visit was in regard to studio matters.

## HOW

Bob and Ray, radio-television personalities whose talents currently are cast in the form of an early morning New York disc jockey program, the other a.m. interviewed a gentleman they described as the head of Sqaw Man Pictures, an outfit which specializes in making old movies for television. It's really quite simple, the gentleman explained: Films are shot with a special lens to give them a faded look. All recording is done in a large hall which achieves that sought-after, stale echo effect, while in the processing the sound track is so fixed that it never is quite in sync with the movements of the actors' lips. After all this, the SMP chief added, the sound track is re-recorded to add the omnipresent hum of a small motor. The total effect, he said proudly, is indescribable.

Floyd E. Stone-William R. Weaver-Vincent Canby -Mandel Herbstman



"A STAR IS BORN" is ready. Warners' biggest picture will open with unusual, fanciful fanfare the evening of September 30 at the RKO Pantages, Hollywood. The star, of course, is Judy Garland. And, as you see, the picture is in CinemaScope.

## *This week in pictures*



GREETING at the Warner studio, to star Alan Ladd and director Delmer Daves, on their return from Arizona location for "Drum Beat." In array are Steve Trilling, producer Jack M. Warner, Mr. Ladd, executive producer Jack L. Warner, Mr. Daves, and William Orr.



URGING SUPPORT for the Jimmy Fund cancer drive, sponsored by New England theatres, Connecticut governor John Lodge, seated, issues a statement. With him, drive co-chairmen I. J. Hoffman and Harry Feinstein.



by The Herald



DAVID LIPTON's contract as vice-president of Universal Pictures, has been extended from 1955 to 1958. His salary January 1 goes from \$1,000 weekly, to \$1,100. In 1956, it becomes \$1,200; then it will be \$1,300. Mr. Lipton supervises advertising and promotion.

ANNOUNCING THAT Perspecta-Sound may be used by all studios without payment of royalties. The scene in the Loew's New York headquarters Tuesday morning, as Arthur Loew, right, Loew's International president, and C. Robert Fine, inventor, told of the decision. See page 12.

THIS IS THE GROUP which will attempt to make "Night of the Hunter" a best selling film, as it was a best selling novel. Seated, Paul Gregory, left, producer; Robert Blumofe, United Artists Coast operations vice-president. Standing, director Charles Laughton, and actress Evelyn Varden, and stars Robert Mitchum, Shelley Winters, and Billy Chapin.



by The Herald

E. S. GREGG, at his desk the other day in New York headquarters of Westrex, Western Electric's export division, which Mr. Gregg now heads. He was elected president, succeeding Frederick W. Bierwirth, retiring. Mr. Gregg came to Western Electric in 1926, as a statistician. Since 1941, he's been Westrex vice-president and general manager. He also is director of Breskin Publishing, Industrial Magazine Service, Modern Packaging, and other corporations.

ON THE SET of Paramount's "We're No Angels," Kenneth R. Giddens, left, of Giddens and Rester Theatres, Mobile, Ala., and his two daughters, watch as star Aldo Ray points out things of interest.



ON THE SET of Paramount's "To Catch a Thief," producer-director Alfred Hitchcock, right, and star Cary Grant, left, are hosts to Harold B. Lyon, manager of the Paramount Theatre, Kansas City, and his wife and daughter Betsy.



ON THE SET of Allied Artists' "Target Earth," Mart Colle, left, and his family. Mr. Colle is president of Colle Theatres, Rosenberg, Texas. Actor Richard Denning holds Mr. Cole's daughter Rita; Mrs. Cole is at the right with producer Herman Cohen.



PRIZEWINNERS, below. The red carpet treatment in Hollywood was given the other week by National Theatres to six midwest managers who are outstanding showmen. Below, Joe Ruddick, Jerry Hayes, Harry Bills, managers; Elmer Rhoden, Fox Midwest chief; Charles Skouras, NT president; manager Bill Souttar, district manager Leon Robertson, manager Ray Monzingo.



AT THE OPENING of Universal-International's "Black Shield of Falworth" at the Grand Theatre, Chicago: Lou Berman, branch manager; Tony Curtis, who made a personal appearance; Van Nomikos, president of the Van Nomikos circuit; and George Nikolopoulos, the theatre's manager.

CIRCUIT SHOWMANSHIP. Opening of the new \$1,000,000 Fox Theatre, Portland, Ore., was given some of the hoopla ordinarily accorded a picture world premiere. See page 21. Below, Hollywood personalities as they left for the opening: Olga San Juan, Edmund O'Brien, Van Heflin, Edward Arnold, Toomy Noonan, Carole Noonan, Merle English, Jay Robinson, Mala Powers, Johnny Ray, Sheree Price, Rex Allen, and, kneeling, Don Crichton and Jeff Richards.







Herald Photo by Floyd E. Stone

## ALLIED LEADERS PLAN STRATEGY

THE MEN WHO MET this week in New York with sales chiefs of the major companies — and whose report and recommendations will guide next week the deliberations of the National Allied States Association board meeting at White Sulphur Springs, West Virginia. The picture above was taken at the "strategy" session Tuesday, as the men prepared for their meetings the next day and Thursday. They descended those days upon the sales managers meeting in each of their offices. They asked questions, and presumably had offerings of their own, on such subjects as print

shortages, the terms asked for rentals and percentages, clearances, and all the other trade practices which are the meat and drink of discussion and the life blood of the business.

The men above are Abram F. Myers, general counsel; Nathan Yamins, of Fall River and Boston; Wilbur Snaper, head of the New Jersey unit and a past president; Ben Marcus, now president, and also a leader of the Wisconsin organization and Jack Kirsch, of Chicago, head of Illinois' independent showmen.

Allied's board meeting will be all of next week at the Greenbrier Hotel in White Sulphur Springs, and coincides with the annual meeting of the West Virginia unit of the national organization.

## MGM's J. Robert Rubin To Retire August 30

J. Robert Rubin, Loew's vice-president, announced Wednesday he will resign August 30, the date of Loew's divorcement. He said he has no business plans but that he needs a "little rest" after 40 years in the industry.

## Holiday Theatre in New York Names Majors in Trust Suit

Michael Rose, owner of New York's Holiday theatre, a Broadway house, brought suit last week against eight major film distributors alleging discrimination in the allocation of first run pictures. The action was filed in the United States District Court for the Southern District of New York against Loew's, Inc., Paramount Film Distributing Corp., L. C. F. Film Corporation, Universal Film Exchange, RKO Radio Pictures, Warner Brothers, Columbia Pictures and United Artists. Mr. Rose maintains that the defendants have conspired to discriminate against his theatre in its operations by refusing it access to first run exhibitions of the higher grade of product in favor of other theatres in the same section of the city. The plaintiff asked that

the defendants be enjoined from continuing the conspiracy and that it be awarded appropriate damages.

## Boasberg Joins Fred Schwartz; Branson RKO Sales Manager

Charles Boasberg, RKO general sales manager, resigned this week to join American Production and Distribution Corporation, headed by Fred Schwartz, president of Century Theatres, New York. Walter Branson, RKO general foreign sales manager and formerly assistant general sales manager, succeeds Mr. Boasberg Monday as head of world-wide distribution for RKO. James R. Grainger, RKO president, said he appreciated Mr. Boasberg's desire "to join an enterprise where he will participate in the profits," and that he and the RKO personnel wished Mr. Boasberg much luck. It is understood in New York that Mr. Schwartz's enterprise will announce its product plans next week.

## Dickinson Sells Topeka House

The Ritz theatre, Topeka, Kansas, owned and operated by Dickinson Theatres since 1944, has been sold to William Bradshaw, a Topeka accountant and former theatre manager.

# Perspecta Available Without Fee

Effective immediately, Perspecta stereophonic sound will be made available on a royalty-free basis to motion picture producers in the United States and overseas, it was announced in New York Tuesday by C. Robert Fine, inventor of the system and president of Perspecta Sound, Inc., and Arthur M. Loew, president of Loew's International, who sponsored the development of Perspecta. The "compatible" single-track optical system, which can be played over existing single horn equipment or through two or more horns for stereophonic effect, already has been adopted by MGM, Paramount and Warners.

Perspecta thus agrees to waive the producers' fee hitherto charged of \$1,000 per feature and \$100 per reel of shorts, and to issue the royalty-free licenses subject to two conditions. These are, said Mr. Fine, agreement to use the trade name, Perspecta Stereophonic Sound, and adherence to the technical standards for Perspecta established by the Research Council.

He said that MGM, Paramount and Warners "urged the move with Perspecta as its contribution to the furthering of much-needed standardization of sound in the industry."

Thirteen manufacturers, eight abroad and five in the United States, have been licensed to produce the Perspecta integrator units, which are available through theatre equipment dealers all over the world.

## Eastman 24-Week Net Shows 25% Increase

ROCHESTER: Consolidated net earnings of the Eastman Kodak Co. for the first half of 1954 (24 weeks ending June 13) were \$28,134,192, an increase of nearly 25 percent from \$22,531,833 in the first half of 1953, it was announced by Thomas J. Hargrave, chairman, and Albert K. Chapman, president.

The net earnings are equal to \$1.60 a share on 17,401,845 common shares outstanding. This compares with \$1.28 a common share in the first half of 1953 on 17,365,289 shares then outstanding. The increase in net earnings was due primarily to the removal of the excess profits tax, it was said. Consolidated sales were \$278,132,132, down about three percent from the first half of last year's record high. Earnings before taxes were \$59,919,674, down 15 percent from \$70,338,544, last year's first-half figure.

The decrease in earnings before taxes, it was said, was due to a rise in costs and expenses resulting largely from lower volume in some lines—and increased wages, employee benefits, advertising, and other expense.



**"The Biggest Company  
Does The Biggest Business  
At The World's Biggest Theatre!"**



# **BLESS THOSE "BRIDES"!**

**In Radio City Music Hall's 21½ year history  
nothing like M-G-M's "SEVEN BRIDES  
FOR SEVEN BROTHERS"! Imagine!**

Biggest 1st Week's Gross (*Holiday or Non-Holiday*). Biggest 2nd Week's Gross (*Holiday or Non-Holiday*). Biggest 3rd Week's Gross (*With exception of M-G-M's own "Rose Marie" playing Easter Week*). Biggest Three Week Gross (*Holiday or Non-Holiday*) AND STILL GOING LIKE WILDFIRE!

★

**AND IT'S JUST AS BIG NATIONWIDE!**

106% of "MOGAMBO"

152% of "EXECUTIVE SUITE"

131% of "LONG, LONG TRAILER"

— ★ —

**Next Music Hall Sensation: M-G-M's "BRIGADOON"!**



THE STARS of tomorrow, leading off with, at the left, four of the top-rated. Left, upper, Audrey Hepburn; right, upper, Maggie McNamara; left, lower, Grace Kelly; right, lower, Richard Burton.

## EXHIBITORS NAME

# *The Stars of Tomorrow*

by JAY REMER

MISS AUDREY HEPBURN, the award-winning gal of 1954, now adds another laurel to her already overflowing stack. She's been chosen the Number One Star of Tomorrow in The HERALD'S annual poll.

The exhibitors of the country, both circuit and independent, in the aggregate voted for the following nine runners-up to Miss Hepburn: Maggie McNamara, Grace Kelly, Richard Burton, Pat Crowley, Guy Madison, Susan Ball, Elaine Stewart, Aldo Ray and Cameron Mitchell, in that order.

It is to be noted for whatever it's worth that this is the third year in a row that the

distaff side has come out on top in the contest (the previous ones being Marilyn Monroe and Janet Leigh) and the second year running that the ladies have won more Top Ten positions than the men. But the companion poll to the Stars of Tomorrow, the Money-Making Stars, reveals that only twice in its 22 year history have the fair sex outdistanced their male rivals and that was way back in 1933 and 1934. Perhaps this latest surge forecasts further inroads on the heretofore male supremacy.

The hoydenish Miss Hepburn (incidentally, no relation to Katharine) could easily be considered a Star of Today especially in the metropolitan centers where her suc-

cesses on the stage are equally as fabulous as her lone major film appearance has been. Her designation as Best Actress of the Year by both the Academy of Motion Picture Arts and Sciences and the New York Film Critics adds to that impression.

She could be labeled an international star, having an Irish father and Dutch mother, being born in Belgium, raised partly in England and achieving success in America. She studied ballet when a child and during the war gave underground concerts to raise funds for the resistance movement in Holland. In 1948 she returned to England to continue her terpsichorean

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studies, auditioned for and won a part in the London production of "High Button Shoes" and was on her way, but slowly. Some fairly large roles in some fairly minor movies ensued along with a fleeting bit in an Alec Guinness starrer. While on location in Monte Carlo for one of these bits of fluff, Colette, the late French authoress, noticed her and immediately offered her the leading role in the Broadway adaptation of her novel "Gigi."

It was around this time also that producer-director William Wyler realized, after catching those brief appearances on the screen, that she was ideal for the romantic princess in his then forthcoming production of "Roman Holiday."

The New York critics opened their unabridged dictionaries for her opening in "Gigi" and let the superlatives fall every other line. She was an instantaneous smash and the darling of New York. But it took a trip to Italy, the perception of Wyler

and the innate talent and beauty of our heroine to create the current reputation. Even before dominating everybody's polls and awards, she opened on Broadway again earlier this year in "Ondine" which played to capacity during its entire run. No one, least of all the audiences, would deny that Audrey was responsible almost entirely for such a pleasant condition. Her next picture due for release and already seen and much-admired by the trade press is "Sabrina."

Maggie McNamara came to the movies via a cover on "Life" magazine though much happened during the intervening years. Born in New York City, she started to model while still in school. After graduation, she decided modeling was her forte and went to enroll in the Powers School. The powers-that-be there realized schooling wasn't necessary and sent her immediately to the Powers agency.

Then the movie offers began to pour in. Never having acted before, she decided to

take dramatic instruction. After appearing in one flop in New York, the vagaries of show business brought her to the attention of Otto Preminger, who was casting the Chicago company of "The Moon Is Blue." She was selected for the leading role and played it for 13 months out there and three back in New York.

Although under contract to 20th Century-Fox, her first picture was, quite naturally, the controversial "Moon" for independent movie producer Preminger. She kept pace with cinema veterans William Holden and David Niven for which her home company was surely grateful. Her reward was one of the three lovelies who kept tossing coins in that romantic fountain.

The state of Pennsylvania can be properly proud of their native sons and daughters this year as no less than four of the Top Ten Stars of Tomorrow were born in its confines. The first of this group is a Philadelphia Kelly, Grace of course. She

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PAT CROWLEY



GUY MADISON



SUSAN BALL



ELAINE STEWART



ALDO RAY



CAMERON MITCHELL



# FOR THE **BIG** *Autumn*

THE STORY OF THE CULLY GANG'S  
LAST DESPERATE STAND!

COLOR BY

*Technicolor*

## FOUR GUNS TO THE BORDER

starring

RORY **CALHOUN**  
COLLEEN **MILLER**  
GEORGE **NADER**  
WALTER **BRENNAN**  
NINA **FOCH**  
JOHN **McINTIRE**

WHEREVER THERE'S MURDER  
THERE'S A WOMAN LIKE  
MARIANNA!



## Naked Alibi

starring

**STERLING  
HAYDEN**

**GLORIA**

**GRAHAME**

co-starring

**GENE BARRY**

**MARCIA HENDERSON**





# Box-Office HARVEST

from **UNIVERSAL!**

THE STORY OF THE WHITE  
HUNTER WHO SMASHED THE  
RULE OF THE IVORY PIRATES!

EALING STUDIOS PRESENT

## WEST OF ZANZIBAR

COLOR BY

*Technicolor*

FILMED IN  
AFRICA



starring

**ANTHONY STEEL • SHEILA SIM**

THAT "MA KETTLE" GAL'S GOT  
A BRAND NEW FELLA!



## "RICOCHET ROMANCE"

starring

**MARJORIE MAIN**

**CHILL WILLS**

**ALFONSO BEDOYA**

**PEDRO GONZALES GONZALES**

**RUDY VALLEE**





# BENGAL BRIGADE

starring

**ROCK HUDSON · ARLENE DAHL**

Sensational Star of "Magnificent Obsession"!

co-starring **URSULA THIESS**

with Torin Thatcher · Arnold Moss

COLOR BY

*Technicolor*

**ALL KEY CITY  
PLAYDATES DURING  
THE MONTH OF  
NOVEMBER FOR  
"BENGAL BRIGADE"**

will be listed in

**2 GREAT NATIONAL MAGAZINES**

...a readership of **30,000,000!**

2 COLOR DOUBLE TRUCK ADS

**LOOK**

Issue of Nov. 2

**Collier's**

Issue of Nov. 12

**BENGAL  
BRIGADE**  
*Technicolor*

**ROCK HUDSON · ARLENE DAHL**  
**URSULA THIESS**

*Universal  
International*



# The Ten Winners

## Combined Vote of Exhibitors

1. AUDREY HEPBURN
2. MAGGIE McNAMARA
3. GRACE KELLY
4. RICHARD BURTON
5. PAT CROWLEY
6. GUY MADISON
7. SUZAN BALL
8. ELAINE STEWART
9. ALDO RAY
10. CAMERON MITCHELL

## Circuit Exhibitors

1. Audrey Hepburn
2. Maggie McNamara
3. Grace Kelly
4. Richard Burton
5. Pat Crowley
6. Guy Madison
7. Cameron Mitchell
8. Aldo Ray
9. Suzan Ball
10. Elaine Stewart

## Independent Exhibitors

1. Audrey Hepburn
2. Maggie McNamara
3. Grace Kelly
4. Pat Crowley
5. Richard Burton
6. Guy Madison
7. Suzan Ball
8. Elaine Stewart
9. Jeffrey Hunter
10. Aldo Ray

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comes from a family of noted names in various fields of endeavor. Her father was a famous athlete in his youth and was triumphant in several Olympic Games. He is also a local political leader and once ran for mayor. Her brother followed in her father's athletic shoes and her uncle is the Pulitzer prize-winning playwright George Kelly. Grace always wanted to emote and after local stock she studied at the American Academy of Dramatic Art in New York. A play, a movie bit, summer stock and radio and television followed. Her first major film role was in the memorable "High Noon." MGM grabbed her for a long-term contract, shipped her off to Africa for "Mogambo" and gloated as she won a nomination for the Academy Award.

Miss Kelly is probably the most popular unseen actress on the screen today. For within less than the period of one year she has co-starred in six major movies only one of which had been shown to the public at the time of this poll.

"Dial M for Murder" was the film in release which was very rapidly followed by "Rear Window," "The Bridges at Toko-Ri," "The Country Girl," "Green Fire" and "To Catch a Thief." And oddly enough, only "Green Fire" is a product of Culver City.

Unlike Audrey Hepburn, the other native European winner, Richard Burton was a fairly big name in British theatrical circles before he ventured to these shores two years ago for the lead opposite Olivia de Havilland in "My Cousin Rachel." He's a Welshman who lost his Welsh accent and name (Jenkins) because of a high school teacher named Burton who taught him all he could about acting.

While appearing on the London stage at night, he would make films in the daytime, a not unusual custom over there. He's starred in several plays on Broadway and had, of course, the lead in the first CinemaScope production, "The Robe." This is tantamount to stardom as this poll proves and as Fox hopes to prove with the best-seller "The Prince of Players" in which

Burton plays the leading role of Edwin Booth, the famous 19th century actor.

Pat Crowley is Pennsylvania's second contribution although from the age of ten she lived in New York. She modeled when a child, attended the High School of Performing Arts and made her professional debut in the road company of "Carousel." Like many of today's current crop of stars, her acting was nurtured in stock and and especially in television. In fact she played opposite another winner, Cameron Mitchell, in a flop play in 1950. It was during her video days that she was rushed to Hollywood for a screen test for the second feminine lead in "Forever Female" for Paramount. She won the role and even before it was released appeared in two additional films, Martin & Lewis' "Money from Home" and the off-beat western, "Red Garters." She's one of Paramount's

youngest hopefuls and can you blame them.

To those with a memory, it might seem incongruous for Guy Madison to be voted a Star of Tomorrow in 1954 when he first appeared on the screen ten years ago. But the fates almost made his movie career a flash-in-the-pan and if it weren't for that upstart, television, the handsome young man might only be a memory in the minds of the last decade's teen-agers. While still in service back in the war years, a talent scout saw his photograph which paved the way for one sequence in the all-star Selznick production "Since You Went Away." After his discharge he appeared in several romantic dramas and comedies, but the tightrope of fame had almost snapped. But along came television, Wild Bill Hickok and a horse and a new sagebrush star was born.

The Freres Warner signed him up to star in their second 3-D film, "The Charge at Feather River" and their first CinemaScope, "The Command." Such confidence was not to be chided at and so the six feet, one inch glamour cowboy is now a Star of Tomorrow—with a horse yet.

No doubt the pluckiest member of this select group is the lovely Susan Ball, Universal-International's contribution. The amputation of her leg at the beginning of this year was certainly no incentive for the continuance of a career as a Hollywood glamour girl or an actress. But with the aid of an artificial limb and a carload of courage, Miss Ball recently went back to work co-starring with Victor Mature in the CinemaScope production, "Chief Crazy Horse."

She was born in Buffalo, moved at an early age to Miami and in her teens proceeded to Hollywood. After graduation from high school, she was a band singer.

[Continued on following page]

# The Next Fifteen

## Combined Vote of Exhibitors

11. Lyle Bettger
12. Jeffrey Hunter
13. George Winslow
14. Fernando Lamas
15. Keefe Brasselle
16. Rita Gam
17. Robert Strauss
18. Betta St. John
19. Edmond Purdom
20. Patricia Medina
21. Mamie Van Doren
22. Dewey Martin
23. Kurt Kasznar
24. Jay Robinson
25. Jack Lemmon

## Circuit Exhibitors

11. Lyle Bettger
12. Fernando Lamas
13. Edmond Purdom
14. George Winslow
15. Jeffrey Hunter
16. Jay Robinson
17. Robert Strauss
18. Rita Gam
19. Dewey Martin
20. Keefe Brasselle
21. Patricia Medina
22. Betta St. John
23. Kurt Kasznar
24. Mamie Van Doren
25. Jack Lemmon

## Independent Exhibitors

11. Keefe Brasselle
12. George Winslow
13. Lyle Bettger
14. Cameron Mitchell
15. Fernando Lamas
16. Rita Gam
17. Robert Strauss
18. Betta St. John
19. Guy Mitchell
20. Donna Corcoran
21. Patricia Medina
22. Kurt Kasznar
23. Mamie Van Doren
24. Dewey Martin
25. Jack Lemmon

# Cohn Sees Columbia's Record Year

Columbia Pictures Corp. estimates its gross income for the 1954 fiscal year, ended last June, in excess of \$75,000,000, according to an announcement this week by Harry Cohn, president. This indicates a gain of more than 25 per cent over the fiscal year of 1953, the company's previous record high when the gross income reached \$60,274,000.

In his statement which reviewed the steady rise of the company the last 20 years, Mr. Cohn said: "We at Columbia realize that throughout the history of the company's growth, the occasional great picture or grouping of good pictures has made invaluable contribution not only to the gross income from year to year, but frequently was to mark the difference between profit and loss in particular years." The announcement added that each year since 1934 when the gross income was \$11,178,000, has been a profitable one in the operation of the company.

The statement went on to list the outstanding productions that have become the

## STATISTICS

The "Cinema" department of "Time" magazine is out last week with a portrayal of Hollywood as gnashing its teeth over the increasing popularity of Italian pictures and, strangely enough, at the same time argues that the quality of Italian films is being ruined by imitating Hollywood. Example of "supporting" statistics: "Bitter Rice," with Silvana Mangano, made almost \$8,000,000 in the U. S. alone."

company's milestone during the past 20 years of progress, from "It Happened One Night" in 1934 until last season's "From Here to Eternity." Mr. Cohn listed the current "The Caine Mutiny," "On the Waterfront," and the forthcoming "Phift" as the company's leading product for this season and added the company already has a standout for 1955 in "The Long Gray Line."

## Set Russell's U.A. Film

"Gentlemen Marry Brunettes," a musical, will be Jane Russell's first film for United Artists release, it was announced by Arthur B. Krim, president of U.A. It will co-star Jeanne Crain and will be in CinemaScope.

## Fifteenth International Film Festival Opens in Venice

VENICE: The 15th International Venice Film Festival gets underway here Sunday, to run until September 7, with 18 countries including the United States participating. United States entries include 20th-Fox's "Three Coins in The Fountain," MGM's "Executive Suite," and Columbia's "Caine Mutiny" and "On The Waterfront." Paramount's "Rear Window" also will be shown "extra quota." The United States has been represented at every Venice Festival since its founding in 1932 and has carried off more prizes, in aggregate, than any other country.

## Wilby-Kinsey Official Sees Industry on Its Way Up

CHATTANOOGA: The film industry is experiencing a "wonderful upsurge" and fear of television has practically disappeared, Willis J. Davis, of the Wilby-Kinsey Service Corporation, said here last week in an address before a local business club. Mr. Davis said that while 3-D had been a fad, it still has "dramatic possibilities" and that CinemaScope has been highly successful. He credited drive-ins with having created an entirely new audience and with having added 4,000,000 additional seats to the industry.

## THE STARS OF TOMORROW

[Continued from preceding page]

The tall (five feet, seven inches) chestnut-haired lovely did not go unnoticed by the talent scouts and made her film debut in 1952 in "Untamed Frontier." Schooled in second leads in such films as "Yankee Buccaneer" and "War Arrow," her newest role is a proud achievement.

Elaine Stewart worked her way into the movies through model agencies and television. This could be assumed as a clear-cut method for breaking into films but coincidence, long a standard feature of Hollywood plots, is playing the biggest part. Ever since second grade in Montclair, New Jersey, the stunning Miss Stewart had longed to be an actress. In 1948 her first step towards this goal was becoming a model with the Conover Agency. Six months later, it was television. Three years later, it was Hollywood. Two years later, it's the Stars of Tomorrow. Next year?

Her first role was in the Hal Wallis picture, "Sailor Beware." Then MGM signed her (all this and Grace Kelly, too) and proceeded to groom her with roles in several of their lesser films. Came a few minute bit in the "The Bad and the Beautiful" and along came stardom. She was most prominent as the gal who came between Richard Widmark and Karl Malden in "Take the High Ground" and she'll soon be Cinema-Scaped in "Brigadoon."

Perhaps the most unique leading male voice in Hollywood belongs to one Aldo

Ray. The husky frog voice and the charming grin were originally headed for a political career, but Columbia Pictures changed all that. Born Aldo DaRe in Pen Argyl, Pennsylvania, a little less than 28 years ago, his family moved to California when he was but a tot. He played football in college which indirectly resulted in his straying into movies. While campaigning for constable of Crockett, his brother suggested a trip to San Francisco where Columbia representatives were interviewing football players for "Saturday's Hero." Though not interested, he won the role but returned to his campaign after completing it. He won that too but after eight months of nothing to do, he decided he'd rather continue his movie career.

A contract with Columbia resulted, the

lead opposite Judy Holliday in "The Marrying Kind" and a loanout to MGM for "Pat and Mike." This past year he did double duty in "Let's Do It Again" and "Miss Sadie Thompson." He's roaming around other Hollywood lots again this year on loanout having recently completed "Battle Cry" for Warners and "We're No Angels" for Paramount.

Cameron Mitchell, no. 10, also can claim the Quaker State as his home—Dallastown to be exact. As determined as he was to become an actor, so dead set against it was his family which preferred him to become a minister as all the male members had been. So he borrowed a pittance of cash from his high school principal and took off for New York. It took a great deal of time and patience and a number of unrelated jobs before his career as a thespian got beyond the hopeful stage.

He bluffed his way into an interview and reading for the fabulous Lunts and they liked him. He appeared with them until joining the Air Force. Upon his discharge, he looked up an old friend, Richard Whorf, who was then directing at MGM. He was signed to a contract, appeared in several films and then was dropped. Broadway beckoned most beguilingly again with the role of the younger brother in "Death of a Salesman." Stanley Kramer had him repeat the part on the screen and then 20th Century-Fox put him under contract. His roles last year in "Man on a Tightrope" and "How to Marry a Millionaire" led to his first solo starring part in "Gorilla at Large." He'll be seen soon co-starring in one of the studio's real big ones, "Desiree."

## THE WINNERS IN CANADA

Our neighbors to the north apparently have almost the exact opinions that exhibitors here have. Audrey Hepburn, Maggie McNamara, Grace Kelly and Richard Burton all duplicated their positions as the top four. Fernando Lamas was a newcomer to the fifth position as was Vittorio Gassman to the tenth. Other "hold-overs" were Pat Crowley (sixth), Guy Madison (seventh), Aldo Ray (eighth), and Cameron Mitchell (ninth).



## Start Studio Expansion At Republic

Climaxing a three-year improvement program which when completed will total \$3,000,000, Herbert J. Yates, Republic Pictures president, this week announced that the studio will embark immediately on a \$1,000,000 expansion of lot facilities including a new office building, cutting and projection rooms and technical equipment.



Herbert J. Yates

The additional expenditure is necessitated by Republic's augmented film production schedule for 1954-55, Mr. Yates said. He pointed out that he considered his investment a wise one since general economic conditions in the film industry look encouragingly favorable.

"Last year we completed construction of four additional modern sound stages," Mr. Yates said. "Since then our production program has been revised for large scale production. Bigger pictures take longer to make with resultant tieup of facilities. We will continue our expansion program as conditions dictate," he said.

The company's immediate program of forthcoming films was listed as follows:

"Timberjack," in Trucolor to star Vera Ralston and Sterling Hayden.

"Magic Fire," the life story of Richard Wagner starring Yvonne De Carlo, Rhonda Fleming, Carlos Thompson and Rita Gam. This will be filmed in Trucolor in Munich, Germany by producer-director William Dieterle.

An untitled production to be directed by John Ford as a sequel to his successful, "The Quiet Man."

"Rebel Island," an action romance in Trucolor to be filmed in the Bahamas.

"The Admiral Hoskins Story," drama featuring the exploits of famous Rear Admiral Hoskins.

An historic epoch of Texas, as yet untitled, to be directed by three-time Academy Award winner Frank Lloyd, who will also be associate producer.

Newly completed on the new program and awaiting late summer or fall release are "The Atomic Kid," starring Mickey Rooney and Robert Strauss; "The Shanghai Story," suspense drama, starring Ruth Roman and Edmond O'Brien; "Hell's Outpost," starring Rod Cameron and Joan Leslie; "Trouble in the Glen," a Herbert J. Yates and Herbert Wilcox presentation in Trucolor starring Margaret Lockwood, Orson Welles and Forrest Tucker, and "Tobor," a Science-fiction thriller.

## UPTURN SHOWS IN BALANCE SHEETS; WALL STREET GLOWS

by MANDEL HERBSTMAN

The industry's Jeremiahs of despair have been dead wrong again. Dramatic technical improvements and the superior quality of pictures are putting a glow in the financial statements and eliciting the solid backing of Wall Street.

Last Wednesday eight film stocks again soared to new highs. American Broadcasting-Paramount Theatres closed at 20 $\frac{1}{4}$ ; Columbia 28 $\frac{7}{8}$ ; Loew's 17 $\frac{3}{4}$ ; Paramount 34 $\frac{7}{8}$ ; Stanley Warner 18 $\frac{3}{8}$ ; 20th Century-Fox 24 $\frac{5}{8}$ ; Warners 18 $\frac{3}{4}$ ; Universal 25 $\frac{1}{2}$ . Republic with 5 $\frac{7}{8}$  on Monday hit its high for the year. Columbia this week issued its estimated gross for 1954 fiscal year ended June in excess of \$75,000,000 and this indicated a gain of more than 25 per cent over the previous year.

A recent statement from Universal for the 26 weeks ending May 1, 1954 showed

net earnings of \$1,721,000, compared to \$1,346,000 the previous year. Warner Bros. last week released a statement showing a nine-month net of \$2,536,000 compared with \$2,129,000 the previous same period. MGM for the 40 weeks ended June 10, 1954 showed a net of \$4,466,376 against \$3,185,871 the previous period.

Republic for the 26 weeks ended May 1, 1954 reported a net of \$480,393 against \$473,150 the previous period. Donald Henderson, 20th-Fox secretary and treasurer recently estimated, before taxes for the company, \$16,500,000, saying that 1954 will be the second best financial year in the company's entire history. Paramount's last statement, for the first quarter ended April 4, 1954 showed a net after taxes of \$1,404,000 against \$1,374,000 for the previous year's period.

Facts are stubborn things, Mr. Pessimist.

## Evergreen Opens New Fox Theatre

PORTLAND, ORE.: Hollywood stars, civic dignitaries and local celebrities were on hand here last week for the Friday night invitational opening of Evergreen Theatres' new 1,536-seat Fox theatre. National Theatres' chief Charles P. Skouras was host at the gala affair, including an hour and a half stage show, witnessed by some 6,000 persons, outside the theatre.

On their arrival in the city, Mayor Fred L. Peterson welcomed the visiting stars, including Edward Arnold, Van Heflin, Rex Allen, Johnny Ray, Edmond O'Brien, Olga San Juan, Mala Powers and Jeff Richards. The theatre, said to be the first in the country especially built to accommodate the wide screen ratios, boasts a CinemaScope screen 65 feet wide and 32 feet high. It also is the first theatre to be built in Portland in 26 years.

Following the opening night screening of 20th-Fox's "Broken Lance" and an all-star stage show, Mr. and Mrs. Skouras were hosts at a supper dance for the visitors. Manager of the Fox is Oscar Nyberg, with Don Hassod as his assistant.

## Judge Denies Dismissal of Schine Contempt Charges

BUFFALO: Federal Judge John Knight last week denied a motion asking dismissal of criminal contempt charges brought by the Government against Elmer Lux, Buffalo

Common Council president, and two officers of Schine Chain Theatres, Inc. The judge also denied a motion to dismiss several contempt charges against the other individuals, the Schine chain and eight other corporations. The contempt accusations arose from Government charges that the Schine chain violated a 1949 anti-trust judgment.

## Legion Approves Four of Five New Productions

The National Legion of Decency this week reviewed five pictures, putting three in Class A, Section I, morally unobjectionable for general patronage; one in Class A, Section II, morally unobjectionable for adults, and one in Class B, morally objectionable in part for all. In Section I are "The Detective," "Duel in the Jungle" and "Khyber Patrol." In Section II is "Voice of Silence," with the note that the classification "is applicable only to prints shown in continental U.S.A." In Class B is "City Stands Trial," because "this film contains material morally unacceptable for entertainment in motion picture theatres."

## MGM Names Formato District Manager for Philadelphia

Louis Formato, for the past 11 years branch manager at Philadelphia for MGM, has been promoted to district manager of that office, effective August 23, to succeed Robert Lynch, a veteran of 37 years with the company, who is retiring. Charles M. Reagan, Loew's general manager of sales, announced that William A. Madden, city circuit sales manager at Boston, will succeed Mr. Formato as Philadelphia branch manager.

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# Terry Ramsaye Says

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**EXPERT VIEWPOINTS**—There are those aspects of the current situation and many of the more audible complaints and protests which are viewed with a certain irony of perspective in the deep insides of the business.

One long experienced friend, who has been all the way through the business from publicity, production, distribution and exhibition writes me to observe: "Exhibitors complain about business and buy new Cadillacs. Producers admit last year's product was not so hot, but are all aglow over the smash hits about to be delivered. Critics, columnists and speakers before ladies clubs know by some strange intuition that the public is clamoring for more realistic and mature pictures while the said public continues to spend its money for 'The Robe' and 'Magnificent Obsession,' paying little attention to some of the more impressive film monuments of maturity."

"New York censors have said it would be bad for our morals to see how buffalos are born. Senators say it would be bad for their dignity to let the newsreels report the McCarthy hearings. So-called foreign experts tell us it's bad for our prestige abroad to show how prosperous or pugnacious we are, and politicians tell us that it's going to be very bad for us if we do not hold a collection for Korea in our theatres."

In a signed article on executive responsibility in "Films in Review," Dore Schary, with very lucid analysis of several aspects of the market, observes that with more spare time available, more entertainment available, customers are more demanding. They want something more discriminating, more provocative and more explosive than old films on TV.

"And they've been getting it, which is why they've been going to the movies again, and why in the last few years motion pictures have been grossing more than they ever did before."

"This has nothing to do with any of the new screen sizes or dimensions or any of the color processes. It has to do only with 'what's it about,' 'who's in it,' and 'how well is it done.'"

"A motion picture executive today need concern himself with only those three questions. If he answers them effectively, he and his company will stay in business for a long time."

These observers are not pessimists.

**THOUGHT CONTROL**—Your editor finds himself under somewhat vigorous critical attack by Mr. Lou Greenspan, Executive Secretary, Motion Picture Industry Council. The subject is my piece a while back entitled "Ben the Belligerent," remarking about Ben Hecht, the playwright and author, currently criticizing some aspects of Hollywood. I ventured to say "that one is not disposed entirely to disagree with him." Mr. Greenspan in a recent letter, reproduced in The HERALD, seems to think that I ought to disprove of Mr. Hecht entirely because he apparently does.

Mr. Greenspan quotes with especial heat my reference to Mr. Hecht as "so capable a contributor to the cultural, literary and moral nature of some of our most exciting pictures."

I still contend, regardless of what might be assumed as Mr. Hecht's intent, that he has given point by high dramatic accent to seriously important aspects of both the motion picture and the total social scene, now so much beset by vicious confusions.



**IN THIS** impetuous business where a half dozen changes of a title of a million dollar picture project can be made in the course of a week, it is of interest to observe the deliberation with which changes of name are brought into some aspects of other business. Take for instance the estimable rural monthly, for so many years known as "Country Gentleman." Apparently the publishers consider "Better Farming" a better name for it. Perhaps there was, as we reflect upon it, a touch of snobbishness about turning a cover, elegantly entitled "Country Gentleman" to discover your friend and contemporary in his overalls and a dung fork in his hand.

At any rate, gradual changes in the dress of the publication to make it less pretentious perhaps in text but partaking more of the new candour seen in magazines have been under way at least two years. Now the publishers are out with the announcement that: "Starting in September the 'Country Gentleman' begins a gradual change that by the end of this year will result in the official and actual name of this magazine becoming 'Better Farming.'" They are leading the long established readership up to it by easy stages.

## SW 39 Week Net Up To \$1,494,900

Stanley Warner Corp. and subsidiary companies report for the 39 weeks ending May 29, 1954 a profit of \$2,694,900 after deducting depreciation amounting to \$2,328,100 but before deducting provisions for Federal income taxes and contingencies. After deducting \$1,100,000 for Federal income taxes and \$100,000 for contingencies, the net profit was \$1,494,900. Included in such profit is a profit of \$80,800 arising from the sale of properties.

The net profit for the 39-week period is equivalent to 64 cents per share on the 2,324,337 shares of common stock outstanding after deducting the stock held in the treasury on May 29, 1954.

For the 13 weeks ending May 29, 1954 the consolidated net amounted to \$643,500 after deducting depreciation amounting to \$849,000 but before deducting provisions for Federal income taxes and contingencies. After deducting \$315,000 for Federal income taxes and \$25,000 for contingencies, the net profit was \$303,500. Included in such profit is a profit of \$60,200 arising from the sale of property.

Stanley Warner commenced business March 1, 1953. For the quarter ending May 30, 1953 the company reported a loss of \$360,600 after deducting depreciation amounting to \$656,300. Included in such a loss was a loss of \$258,800 from the sales of property. The net profit for the 13 weeks ending May 29, 1954 is equivalent to 13 cents per share on the 2,324,337 shares of common stock outstanding after deducting the stock held in the treasury May 29, 1954.

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### Variety Clubs Chief Guest of Omaha Tent

**OMAHA:** George Hoover, international chief barker of Variety Clubs International, was a special guest of the Omaha Tent No. 16 Variety Clubs at its annual all-industry field day and summer dinner dance Monday, it was announced by J. Robert Hoff, chief barker of the local tent and vice-president of the Ballantyne Co. here.

Heading the special events was the "new technique clinic." The program included screenings of CinemaScope features from 20th Century-Fox and Warner Bros., a demonstration of Perspecta sound and a comparison of anamorphic lenses on the market using duplicate prints of 20th-Fox's "The Broken Lance."

Other events included a golf tournament.

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### Goldwyn Signs Brando

Marlon Brando has been signed by Samuel Goldwyn to play the romantic gambler role of Sky Masterson in the producer's forthcoming "Guys and Dolls."

*"Hey, Jerry*

*we're hotter than  
the weather!*

Exhibitors everywhere are



Color by  
TECHNICOLOR

# 'LIVING IT UP'

and

## HOLDING IT OVER"

NEW YORK... PHILADELPHIA... SAN FRANCISCO... BOSTON... BUFFALO...  
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SEATTLE... CINCINNATI... OKLAHOMA CITY... DES MOINES... MEMPHIS...  
CLEVELAND... WASHINGTON... DETROIT... TOLEDO... BRIDGEPORT... TRENTON...  
PORTLAND... SPRINGFIELD... NEW LONDON... WATERBURY... READING...  
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STAMFORD... ALLENTOWN... ROCHESTER AND MANY MORE CITIES...

Get It From Paramount! And Get Ready For  
Your Holdover! Your Grosses Will Prove That

IT'S THE GREATEST FROM

# MARTIN *and* LEWIS



# IA REELECTS WALSH REGIME

## President and All Other Officers Get Heavy Vote At Cincinnati Meeting

CINCINNATI: Richard F. Walsh, president of IATSE, and all other incumbent officers were reelected by overwhelming majorities at the close of the union's 42nd convention here last Friday.

Mr. Walsh polled 798 votes against 408 for Roy M. Brewer who had resigned as an international representative of the union a year ago. Margin of victory was virtually the same for general secretary-treasurer Harland Holmden, nine vice-presidents, three trustees and two delegates to conventions of the American Federation of Labor.

Tom O'Brien, M.P., general secretary of the National Association of Theatrical and Kine Employees, told the delegates attending the convention that there must be better understanding between members of the motion picture industries in the United States and Britain.

Others reelected were vice-presidents James J. Brennan, New York; Carl Cooper, Los Angeles; Harry J. Abbott, Philadelphia; Orin M. Jacobson, Tacoma, Wash.; Hugh J. Sedgwick, Hamilton, Ont.; Albert S. Johnstone, New Orleans; William Donnelly, Minneapolis; John A. Shuff, Akron, Ohio, and Miss Louise Wright, Dallas.

Returned to office as trustees were William C. Scanlan, Lynn, Mass.; R. E. Morris, Mobile, Ala., and George W. Brayfield, Denver.

A.F.L. delegates reelected were Thomas V. Green, Newark, and James McNabb, Seattle, Wash. H. W. Lackey of Calgary, Alta., was chosen delegate to conventions of the Trades and Labor Congress of Canada, following his selection by a Canadian caucus. The officers were installed by former international president William F. Canavan.

Mr. O'Brien, in his talk, said that eight of every 10 pictures shown in England are American made, and added that this has caused an unemployment condition there that sees more than 8,000 motion picture people out of work. He stated that an agreement might be worked out where television pictures used in this country would be produced in Great Britain. He told the delegates that he intended to discuss the situation with people in Hollywood and was confident that something could be worked out that would be of equal benefit to both the IATSE and his organization abroad.

In a pre-election report Mr. Walsh declared that the IATSE now has more members employed in TV, including those making TV films, than any other union covering production craftsmen. He warned jurisdictional rivals that any raids upon the Alliance will be retaliated in kind.



**RICHARD F. WALSH, who again heads the International Alliance of Theatrical Stage Employees.**

## Need for Agreement Cited by O'Brien

HOLLYWOOD: Tom O'Brien, M.P., early this week asserted that he would present to the AFL Film Council, at a special luncheon meeting that was to be held Wednesday, the same views on the need for agreement between American and British unions that he expressed last week to the IATSE convention.

He said he would point out to the council that Hollywood's labor stand against American production abroad is "not equitable" and threatens the future welfare of both industries.

## Goldstein Productions To Continue

Leonard Goldstein Productions will continue functioning under its present name and will fulfill its 10-picture commitment to United Artists despite the death of Mr. Goldstein, it was announced jointly by Robert Goldstein and Robert Jacks, vice-presidents of the independent company, and Arthur B. Krim, president of United Artists.

The announcement, issued simultaneously in New York and Hollywood last weekend, followed conferences in the New York home office of U. A. among executives of the releasing company and Mr. Goldstein and Mr. Jacks.

Both vice-presidents were long-time associates of the late producer and joined with him in Panoramic Productions as well as Leonard Goldstein Productions.

Under the terms of the original agreement with U. A. Leonard Goldstein Productions is to make 10 films in the 1954-55 season with an estimated negative cost of \$10,000,000. Two of these, both produced by Robert Goldstein, are finished and in the cutting rooms: "Black Tuesday," and "Stranger on Horseback." Both will be delivered to the distributing company within the next few weeks.

## Plan "Horizon" Musical

HOLLYWOOD: A musical version of "Lost Horizon," one of Columbia's top hits, is planned as an "AA" production for the forthcoming season, executive producer Jerry Wald has announced. All motion picture rights to the James Hilton novel are owned by Columbia which produced a version of the book in 1937.

## People in The News

ERIC JOHNSTON, president of the Motion Picture Association of America, left Washington for Spokane Monday. He is due East on September 1.

BARNEY BALABAN, president of Paramount Pictures and Mrs. BALABAN returned to New York from Europe Monday.

SPYROS P. SKOURAS, president of 20th Century-Fox, left New York for Europe Monday.

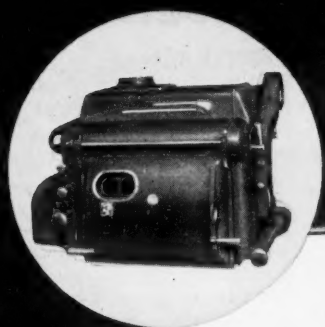
SAL ADORNO, Sr., general manager of the M and D Theatres, Middletown, Conn., marked his 75th birthday and 50th year in the industry last week.

JOSEPH R. VOGEL, vice-president of Loew's, Inc., and Mrs. VOGEL, arrived in New York from Europe last Thursday.

LOUIS LUTZ, supervisor for Gran Enterprises, Milwaukee, has resigned to return to Detroit. HAROLD JANECKY has been named to succeed him.

JACK BAIN, theatre operator at England, Ark., defeated PAUL GODSEY by 35 votes for the Democratic nomination for mayor.

NED SECKLER, head of film sales for RKO Pictures in Brazil, arrived in Hollywood at the weekend.



## Naturally, RCA Wide-Arc Lamps

### LIGHT UP THE WORLD'S LARGEST THEATRE SCREEN

"We realized at the very beginning that it would require real lighting to illuminate the world's largest screen satisfactorily. For that reason we subjected competitive lamps to cold-blooded, realistic light meter tests.

"Of the lamps tested, only RCA Wide-Arcs were acceptable. We are proud of the Westbury Drive-In because it's the world's biggest. We think it's the world's best because it's all RCA."

*Sol Lerner*

Westbury Drive-In Theatre,  
Westbury, Long Island

RCA Wide-Arc Lamps—the only lamps powerful, rugged and dependable enough to satisfy the world's largest drive-in—also deliver the efficient, *economical* performance the Westbury demands. At this mammoth theatre, or in any far smaller house . . . they give *more light per ampere* than any other projection lamp!

To wide-screen and 3-D presentation, RCA Wide-Arcs bring all the top-performance features typical of any RCA product. For long, efficient operating life, "Instant Acting" ventilating assembly keeps reflector cool and free of carbon dust. Automatic water circulator keeps overall operating temperature down.

RCA Wide-Arcs mean better-than-ever light distribution, thanks to the large, high speed reflector. High-speed positive carbon rotation provides maximum stability. And Wide-Arcs—with either standard high-intensity carbons or Hitex carbons—shave operating costs with their low carbon-burning rate—and special design keeps maintenance costs to an absolute minimum.

Day in, day out . . . RCA Wide-Arc Lamps are *proving* their superiority in theatres across the country—from Maine to Florida; from New York to California; in Illinois; in Nebraska; in Rhode Island; in Texas . . . everywhere. Ask your RCA Theatre Supply Dealer.



THEATRE EQUIPMENT

**RADIO CORPORATION of AMERICA**  
ENGINEERING PRODUCTS DIVISION CAMDEN, N.J.

In Canada: RCA VICTOR COMPANY, Limited, Montreal

# THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending August 14 were:

**Albany:** THE CAINE MUTINY (Col.), KING RICHARD AND THE CRUSADERS (W.B.).

**Atlanta:** APACHE (U.A.), GAMBLER FROM NATCHEZ (20th-Fox), LIVING IT UP (Par.), SUSAN SLEPT HERE (RKO).

**Baltimore:** BROKEN LANCE (20th-Fox 2nd week), THE CAINE MUTINY (Col.) 4th week, GONE WITH THE WIND (MGM reissue) 4th week, KING RICHARD AND THE CRUSADERS (W.B.), LIVING IT UP (Par.) 4th week.

**Boston:** ABOUT MRS. LESLIE (Par.), BROKEN LANCE (20th-Fox), THE CAINE MUTINY (Col.) 6th week, GONE WITH THE WIND (MGM reissue) 3rd week, MAGNIFICENT OBSESSION (U-I) 3rd week.

**Buffalo:** ABOUT MRS. LESLIE (Par.), APACHE (U.A.), KING RICHARD AND THE CRUSADERS (W.B.), MAGNIFICENT OBSESSION (U-I), PUSHOVER (Col.) 2nd week.

**Chicago:** THE CAINE MUTINY (Col.) 6th week, KNOCK ON WOOD (Par.) 2nd week, LIVING IT UP (Par.) 2nd week, MAGNIFICENT OBSESSION (U-I) 4th week, SEVEN BRIDES FOR SEVEN BROTHERS (MGM) 2nd week.

**Cincinnati:** THE CAINE MUTINY (Col.) 2nd week, GONE WITH THE WIND (MGM reissue) 3rd week, THREE COINS IN THE FOUNTAIN (20th-Fox) 4th week.

**Columbus:** BROKEN LANCE (20th-Fox), THE CAINE MUTINY (Col.).

**Cleveland:** BROKEN LANCE (20th-Fox), THE CAINE MUTINY (Col.) 3rd week, KNOCK ON WOOD (Par.), LIVING IT UP (Par.) 3rd week.

**Denver:** THE HIGH AND THE MIGHTY (20th-Fox) 3rd week, LIVING IT UP (Par.) MAGNIFICENT OBSESSION (U-I), VALLEY OF THE KINGS (MGM).

**Detroit:** THE CAINE MUTINY (Col.) 6th week, GONE WITH THE WIND (MGM reissue) 4th week, ON THE WATERFRONT (Col.), VALLEY OF THE KINGS (MGM) 2nd week.

**Indianapolis:** BROKEN LANCE (20th-Fox), MAGNIFICENT OBSESSION (U-I) 2nd week, SEVEN BRIDES FOR SEVEN BROTHERS. (MGM) 2nd week.

**Hartford:** ABOUT MRS. LESLIE (Par.), BROKEN LANCE (20th-Fox), MAGNIFICENT OBSESSION (U-I) 2nd Week, PUSHOVER (Col.) 3rd week, SUSAN SLEPT HERE (RKO).

**Jacksonville:** KING RICHARD AND THE CRUSADERS (W.B.), LIVING IT UP (Par.) 2nd week, MAGNIFICENT OBSESSION (U-I) 2nd week.

**Kansas City:** THE CAINE MUTINY (Col.) holdover, GARDEN OF EVIL (20th-Fox) 4th week, KING RICHARD AND THE CRUSADERS (W.B.)

**Memphis:** APACHE (U.A.), JOHNNY DARK (U-I), KING RICHARD AND THE CRUSADERS (W.B.) holdover, Ring of Fear (W.B.) holdover.

**Miami:** APACHE (U.A.) 2nd week, GONE WITH THE WIND (MGM reissue) 5th week, MAGNIFICENT OBSESSION (U-I), ON THE WATERFRONT (Col.).

**Milwaukee:** APACHE (U.A.) 2nd week, BROKEN LANCE (20th-Fox), THE CAINE MUTINY (Col.) 3rd week, GONE WITH THE WIND (MGM reissue), 3rd week, MAGNIFICENT OBSESSION (U-I) 3rd week.

**Minneapolis:** THE CAINE MUTINY (Col.) 2nd week, GONE WITH THE WIND (MGM reissue) 3rd week, LIVING IT UP (Par.) 3rd week, MAGNIFICENT OBSESSION (U-I).

**New Orleans:** THE CAINE MUTINY (Col.) 4th week, GONE WITH THE WIND (MGM reissue) 3rd week, MAGNIFICENT OBSESSION (U-I) 3rd week, PUSHOVER (Col.) holdover.

**Oklahoma City:** APACHE (U.A.) 3rd week, THREE COINS IN THE FOUNTAIN (20th-Fox).

**Omaha:** BROKEN LANCE (20th-Fox), THE CAINE MUTINY (Col.), KING RICHARD AND THE CRUSADERS (W.B.).

**Philadelphia:** APACHE (U.A.), 3rd week, ON THE WATERFRONT (Col.), SUSAN SLEPT HERE (RKO).

**Pittsburgh:** THE CAINE MUTINY (Col.) 3rd week KING RICHARD AND THE CRUSADERS (W.B.).

**Portland:** THE GARDEN OF EVIL (20th-Fox), KNOCK ON WOOD (Par.) 2nd week, SEVEN BRIDES FOR SEVEN BROTHERS (MGM).

**Providence:** THE CAINE MUTINY (Col.) 4th week, DUEL IN THE SUN (Selznick), MEN OF THE FIGHTING LADY (MGM).

**San Francisco:** BROKEN LANCE (20th-Fox) 2nd week, THE CAINE MUTINY (Col.) 7th week, HANS CHRISTIAN ANDERSEN (RKO), MAGNIFICENT OBSESSION (U-I) 2nd week, ON THE WATERFRONT (Col.), VALLEY OF THE KINGS (MGM) 2nd week.

**Vancouver:** GARDEN OF EVIL (20th-Fox), LIVING IT UP (Par.).

**Washington:** ABOUT MRS. LESLIE (Par.) 3rd week, APACHE (U.A.) 3rd week, THE CAINE MUTINY (Col.) 5th week, GONE WITH THE WIND (MGM reissue) 4th week, KING RICHARD AND THE CRUSADERS (W.B.), LIVING IT UP (Par.) 2nd week, MAN WITH A MILLION (U.A.) 4th week.

## Britain Gets CinemaScope Releases

by PETER BURNUP

**LONDON:** With an eye obviously on quota for CinemaScope-equipped theatres here, 20th Century-Fox announced plans for the release of the first three British CinemaScope productions.

"That Lady" is planned for a pre-release in London's West End in November and to be made available to CinemaScope theatres immediately afterwards. Produced by Sy Bartlett and directed by Terence Young in Eastman Color the picture stars Olivia de Havilland, Gilbert Roland, Paul Scofield and Dennis Price. It is being made at MGM's Elstree Studio.

Second on the list is "Long John Silver," now filming in the Pacific and starring Robert Newton. It is set for release during the Christmas holiday season. Third is "The Black Prince," now in production by Monogram at ABPC's studio. It stars Errol Flynn and Joanne Dru.

Twentieth-Fox states that it intends to encourage independent British production of CinemaScope films by offering both finance and world-wide distribution to producers of proven merit.

Sidney Bernstein's Granada Theatres are setting an ambitious CinemaScope programme. The circuit has booked "Three Coins in the Fountain" for release around 30 halls. Screenings will start on September 30. Granada anticipates 40 CinemaScope installations by the end of the year.

The growing demand for anamorphic lenses has created a temporary bottleneck here. British Optical and Precision Engineers, Ltd., admits that the rate of lens orders was unexpectedly large and outran production capacity.

Lord Layton has been appointed a member of the Independent Television Authority, the organization which is to run commercial TV. The appointment of Lord Layton, who is 70, brings the membership of the Authority up to the specified maximum of 10, including the chairman, Sir Kenneth Clark. Lord Layton will receive £500 a year.

Lord Layton is vice-chairman of the Daily News, Ltd. (publishers of "The News Chronicle" and "The Star") and chairman of the influential "Economist." He is vice-chairman of the Newsprint Supply Company which services all newspapers this side and a director of the National Mutual Life Assurance Society.

Installation of Cinerama equipment was commenced at the London Casino immediately following the signing of last week's agreements. Equipment is to be imported from the U. S. and includes a screen 70 feet by 30 feet. The theatre has 2,000 seats but it is thought that up to 500 of them will be sacrificed to make room for equipment.



# A SALUTE

## *to the Future*

PARAMOUNT'S Fortieth Anniversary Drive has that title, deemed by company publicists and executives to be appropriate; and also, coincidentally by industry observers, because of the quality content and departures in approach of the new lineup, symbolic of Paramount's determination to keep its pre-eminent place in the industry, and of its faith in the future. There also is a word, Vista-Vision, which will be heard very frequently as the year develops. It is the title of Paramount's "truly compatible and flexible" wide screen system, giving clarity, brilliance, sharpness.

AIR COMMAND, right, is in the VistaVision system.

ULYSSES, below, is actor Kirk Douglas. The picture was made in Italy. So was MAMBO, starring Silvana Mangano, also seen below.



THE SCENES YOU SEE on these pages are from pictures in which not merely quality is emphasized, and also in some instances startling VistaVision; they are from pictures in which appear certain renowned, pre-sold, immensely popular stars. This is a pattern which is no accident. Cogently, Y. Frank Freeman, vice-president in charge of production, puts into words the policy:

"Paramount's confidence in star values on the screen goes back to the inception of the company. More than forty years ago, Adolph Zukor began with the slogan: 'Famous Players in Famous Plays.' In adopting this slogan it has always been the position of Paramount that 'Famous Players' are made by good stories, good direction and good production. It is therefore essential, to maintain star value, that they be coupled with good producers, good directors, good writers and a good production unit.

"Paramount believes that this policy of seeking only the best stories, writers, directors and producers obtainable, has made it possible for the company to have one of the most imposing lists of boxoffice personalities in its history."

And Don Hartman, production supervisor, has this to say about the same subject: "We have been working under a policy established some time ago in regard to Paramount production. Stories are found and adapted and then we set about finding the star who best fits the role." With a script prepared we are nearly always ready to start a picture in minimum time and if we are able to make the roles attractive enough, we can almost always have our pick of the stars who are constantly searching for roles of high merit. So we are combining the benefits of having some top boxoffice stars under contract and at the same time being able to mix these with the big star names who are free-lancing. As a matter of fact we are constantly after stars to combine with our contract stars to make the best and most attractive picture."

Cecil B. DeMille, a producer you all know, puts in a word or two about this matter—and a notation about his next for Paramount, "The Ten Commandments":

"This is the course I have followed for years—recently in 'The Greatest Show

*[Continued on following page]*

# A Paramount Promise



REAR WINDOW, a thriller now breaking records, has lovely Grace Kelly, and James Stewart, above.

SABRINA, right, has Humphrey Bogart, and Audrey Hepburn, seen conversing, and William Holden. THE COUNTRY GIRL, below, stars Miss Kelly and Bing Crosby, both recognizable here, and also Mr. Holden.



on Earth' and currently in preparing 'The Ten Commandments.' While I sometimes have used little-known players if they fitted roles better than established stars, I naturally prefer talent with names.

"We have been fortunate in casting 'The Ten Commandments' to find players with both great ability and boxoffice attraction—Charlton Heston as Moses, Anne Baxter as Nefertiti, Yul Brynner as Rameses II, Cornel Wilde as Joshua, Sir Cedric Hardwicke as Pharaoh Sethi and Vincent Price as the Master Builder. Ability being equal, other roles remaining to be cast will be filled with players of star calibre wherever possible. To do otherwise would be to ignore the known plus value they lend a picture at the boxoffice."

Paramount's promotion program for the coming year will continue along the same proved-successful pattern as before, of intensive concentration on the ticket-selling level.

This policy, established several years back, has been based on the company's realization that the motion picture industry today is in a far more competitive position than ever before, and that publicity, advertising and exploitation activity must be concentrated at the level at which the American family makes the actual decision as to exactly how to spend its entertainment budget.

In line with the Paramount promotion program, there is no such thing as a "gen-

[Continued on opposite page]



THE BRIDGES AT TOKO-RI are seen above. The James Mitchener story produced by Perlberg-Seaton, also has Miss Kelly and Mr. Holden, and also Fredric March and Mickey Rooney.

WHITE CHRISTMAS: a typical scene, showing three of the performers, Mr. Crosby, Danny Kaye, and Rosemary Clooney.

[Continued from opposite page]

eralized selling approach." Each picture on the schedule is individually analyzed and examined for the specific angles which suggest the most logical selling campaign.

A certain amount of national advertising in national and fan magazines is of course scheduled. But beyond this and trade paper advertising the actual promotion campaigns follow a pattern of regional concentration hitting solidly the area surrounding each key city into which the film has been booked, and spreading outward as the film is booked into outlying areas.

Cooperative promotions are an essential feature of the Paramount plan, for greatest concentration within each area and each key city playdate. Radio and television are also set up on a localized schedule.

The Paramount staff of merchandising representatives is augmented whenever necessary for specific picture promotions, so that each major playdate can have individualized campaigns worked out in collaboration with the local theatre promotion staff.

Shortly before this issue went to press, Irving Berlin's "White Christmas," first motion picture produced in VistaVision, was booked into Radio City Music Hall for an early Fall world premiere.

Interesting sidelight on the announcement regarding the Bing Crosby-Danny Kaye-Rosemary Clooney-Vera Ellen co-starrer in Technicolor is that simultaneously came the greatest flood of requests in Music Hall history for reserved seats—from exhibitors in every part of the country, who are so eager to see "White Christmas" that they are re-arranging their own

schedules to get to New York for the event.

Already in release in some parts of the country are three pacesetters which have consistently scored in every situation to date. "Living It Up," the Dean Martin-Jerry Lewis extravaganza based on the Broadway stage hit, "Hazel Flagg," has piled up an unbroken record of openings exceeding George Stevens' "Shane," in many of the same theatres in which that opened. "Knock on Wood," the Danny Kaye comedy-romance, has broken every record in every opening to date; and "About Mrs. Leslie," Hal Wallis' pro-

duction starring Academy Award winner Shirley Booth and Robert Ryan, has been hailed by critics and audiences alike as superlative entertainment, doing phenomenal business.

And, to remember what this article started to say, there are the tremendous films shortly to be released or in release: "Rear Window," "Sabrina," "The Country Girl," "Conquest of Space," "The Bridges at Toko-Ri," "Mambo" and "Ulysses," "Air Command," and "White Christmas." After the latter, every Paramount picture will be in VistaVision.





# Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Editor

ERNEST LEHMAN wrote the screenplay for John Houseman's MGM production of Cameron Hawley's novel, "Executive Suite," one of the talking-est and grossing-est pictures of recent date. It was the first Lehman script to reach the screen.

The second Lehman script to reach the screen is "Sabrina," written in collaboration with Samuel Taylor, who wrote the stage play from which it derives, and with Billy Wilder, producer-director of the picture, but "Sabrina" is as un-talkative as "Executive Suite" is gabby. And "Sabrina" is figured by the knowing-est folks who look at pictures regularly around here to do for Paramount next season what the sharply dissimilar "Shane" did last year. The third Lehman script, now in the writing, is for Charles Brackett's 20th Century-Fox production of "The King and I," from the Rodgers & Hammerstein musical version of the Margaret Landon book. What with music all over the place, this one can't ride off to box office victories on a torrential flow of words, as "Executive Suite" did, nor glide to glory on the sustained silences of "Sabrina," but the notion is spreading around Hollywood that Writer Lehman will come up with a method to meet the needs of the film musical medium also. He's a craftsman.

## Grew Up in Show Business

The Lehman career in Hollywood is but two years old. He is a young man—middle 30's—and his vision is long. None of this "next week—television" thinking for him. Not that he despises the stuff, but because he likes the theatrical motion picture better. Better than anything, he gives you to believe, but probably not better, you decide eventually, than the printed word. That's what he started with, and is most at home with still, although firm in the belief that the things a man can do with the printed word can be done as well, sometimes better, or more lastingly, with film and screen. He is well on his way toward convincing doubters of this theory, as witness "Executive Suite," which he made to sound important although basically a story of barely perceptible substance, and "Sabrina," the millionth-or-so version of "Cinderella" and this century's best.

## Lehman Career But Two Years

Ernest Lehman didn't drop down into Hollywood like a paratrooper, typewriter in hand, nor hoof it from some hinterland with stars in his eyes. He was born in New York and grew up into the hard world of show business without much indecision, at any point along the way, about where he was going. He became a Broadway publicist and learned the ins and outs of stage

production from that intimate vantage point. And early in his professional life he began writing stories for magazines. Hollywood read some of them and bought them. "The Comedian," which George Glass is going to use as his first independent production, is such a story. There were other studio purchases of Lehman stories, for they possessed in uncommon measure the unity that makes a printed narrative the ideal picture property, and finally D. A. Doran, astute story-department head at Paramount studio, brought him West on a writing contract. MGM's John Houseman borrowed him to do "Executive Suite" and this is where we came in.

## New to Hollywood

It is a long time, if ever, since a writer came to this over-written town and made the kind of progress Ernest Lehman has made. A long time ago one Orson Welles arrived in a fiery chariot that burned out from under him almost before the natives got used to the glare. One other time a young man named William Saroyan landed, complete with player-piano, and whipped out a common-clay classic entitled "The Human Comedy." But these men were confessed geniuses. Ernest Lehman is a confessed human being, sure about what he's doing and confident that he can do it.

If the Lehman success traces to a single factor, it may very well be to his conviction that tension is the warp and woof of narrative entertainment, in print, on screen, wherever and in whatever dress. He says the best short story is one that opens on a note of conflict, moves steadily forward, in mounting tempo, aggravating the primary conflict, possibly adding others, and rushes on, with no time-outs or breathing-spaces, to its natural conclusion, tragic or happy as the case may be, but never phony. His own stories, he says, often generate so much realism that they are viewed with concern, by some, as regards their suitability, unaltered, for screen use. And he is too sure about their purpose, too confident of their impact, to accept alteration, modification and compromise happily. He is taking steps around this trade hazard. His next job, after "King and I," is at MGM, as a contract writer-director.

SEVEN pictures were completed and one was started during the week, dropping the over-all shooting level to a still healthy 28.

The new undertaking is "Strange Lady in Town," the property chosen for production and direction by Mervyn LeRoy with which to observe his return to Warner Brothers after a long association with Metro-Goldwyn-Mayer. He has Greer Garson, Dana Andrews, Cameron Mitchell, Lois Smith, Walter Hampden and a great many others

## THIS WEEK IN PRODUCTION:

### STARTED (1)

Strange Lady in Town  
(CinemaScope;  
WarnerColor)

### COMPLETED (7)

A-A  
Target Earth  
Dynamite Anchorage

### FILMAKERS

Mad at the World

### IND.

New York Confidential  
(Greene-Rouse)

### PARAMOUNT

We're No Angels  
(VistaVision; Technicolor)

### RKO

Conqueror (CinemaScope; Technicolor)

### U-I

Return of the Creature  
(3-D)

### SHOOTING (27)

#### A-A

Annapolis Story  
(Technicolor)  
Black Prince (CinemaScope; Technicolor)  
Ketchikan

#### COLUMBIA

Price of Gold (Warwick; Technicolor)  
End of the Affair  
(David Rose)  
Women's Prison

#### FILMAKERS

Crashout

#### IND.

Oklahoma (R&H;  
Todd-AO; CinemaScope; Eastman)

#### LIPPETT

Outsiders (Hammer)

#### MGM

Prodigal (CinemaScope; Technicolor)  
Bad Day at Black Rock  
(Technicolor)

#### PARAMOUNT

Eddie Foy and the Seven Little Foyes  
(VistaVision; Technicolor)  
To Catch a Thief (VistaVision; Technicolor)  
Blue Horizons (VistaVision; Technicolor)

#### 20TH-FOX

Racers (CinemaScope; Technicolor)  
White Feather  
(Panoramic; CinemaScope; Technicolor)  
Desiree (CinemaScope; Technicolor)  
That Lady (Atlanta; CinemaScope; Technicolor)  
There's No Business Like Show Business  
(CinemaScope; Technicolor)

#### U-I

Captain Lightfoot  
(CinemaScope; Technicolor)  
Foxfire (Technicolor)

#### WARNER

Moby Dick (CinemaScope; Technicolor)  
Young at Heart  
(Arwin; WarnerColor)  
Silver Chalice (CinemaScope; WarnerColor)  
East of Eden (CinemaScope; WarnerColor)  
Helen of Troy (CinemaScope; Technicolor)  
Land of the Pharaohs  
(CinemaScope; WarnerColor)

in his cast. The subject is an original screen play by Frank Butler and has to do with life, love and the practice of medicine in the West of 1879. It's being filmed in CinemaScope and WarnerColor.

## Announces Scholarship Contest

Following a meeting in Boston last week, the Motion Picture Salesmen's Club's scholarship committee announced that it is sponsoring an essay contest among New England high school students, connected with the motion picture industry, on "the influence of motion pictures in the American way of life." First prize is \$300 to be paid towards the college expenses of the winner. The contest runs from November 1, 1954 through January 31, 1955.

MOTION PICTURE HERALD, AUGUST 21, 1954

# Texas Host To Drive-in Owners

**SAN ANTONIO:** A record turnout is expected here Sunday for the opening of the three-day annual convention of the Texas Drive-in Theatre Owners Association at the Plaza Hotel. New screen techniques, business promotion ideas and tax problems will share the spotlight with a round of lighter activities including cocktail parties, sight-seeing, dinner dances and banquets.

One of the more eagerly awaited events is the talk Tuesday morning by Dr. Frank M. Tiller, dean of the School of Engineering and dean of the Lamar Tech Research Centre, on the results of a 10-month study of the drive-in industry. At the concluding banquet that night Colonel William McCraw will be toastmaster and John Ben Shepherd, attorney general for the state of Texas, will be principal speaker.

Sunday will be given over to a round of pre-convention activities including tours of the city and a "get-acquainted" cocktail party. Monday will start off with registration, an address of welcome by Arthur Landsman, the keynote address of Preston Smith. In the afternoon will be an election of officers, an information panel and open forum, and a talk on promotion by Irving Mack.

Tuesday morning Al Reynolds will moderate a concession forum, which will be followed by a talk on what tax relief means to the industry by Waggoner Carr, state representative. That afternoon James Skinner will talk on the new processes; R. B. Phinney on the benefits from new tax depreciation measures, and Byron Sanders on insurance problems. The final business before the evening banquet will be a special members-only meeting with Claude Ezell as moderator. R. J. O'Donnell will be principal speaker at the Tuesday luncheon at which honorary life memberships in the association will be presented to Mr. Ezell, Colonel H. A. Cole and Harley Sadler.

## Sees West Germany Industry Growing

A growing film industry in West Germany was pictured last week by Mitchell Wolfson, head of Wometco Theatres of Florida and a director of Theatre Owners of America, on his arrival in New York from a tour of the Scandinavian countries.

West Germany, said Mr. Wolfson, is building up a strong film industry and its product is making inroads into Holland, Sweden, Norway and Denmark with alarming speed. Those countries still are great fans of American pictures, he said, but West German product appears to have its foot in the door and is making the most of it. American distributors, he added, will have to "work hard" to maintain their position in the northern European markets.

Mr. Wolfson also advised the American

distributors to bring their European managers and assistant managers to the United States more often. Some of them, he said, have never been over here and others have come over so infrequently that they lose touch with the home office and production.

## Takes Over House in Pittsfield

Edward Scully, a stockholder of Massachusetts Theatres, Inc., has taken over operation of that circuit's State theatre, Pittsfield, Mass. Mr. Scully, the son of John J. Scully, a former division manager for Universal Pictures, was manager of the theatre previously but left to become a salesman for Universal in the St. Louis district.

## RKO Will Distribute SuperScope Abroad

RKO Radio Pictures, Inc., will handle the foreign distribution of SuperScope, the new variable anamorphic lens invented by Joseph and Irving Tushinsky, it was announced in Hollywood last week by J. R. Grainger, president of RKO. SuperScope distribution in the U. S. and Canada is being handled by National Screen Service. Walter Branson, RKO general foreign manager, accompanied by Joseph Tushinsky, will leave New York in early September for a series of SuperScope lens demonstrations in Europe, the first three of which will take place in London, Paris and Rome.

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# The National Spotlight

## ALBANY

Area drive-ins had a phenomenal run of favorable weather, losing no night through rain from June 27 to August 3, according to one distributing company manager. He said there was precipitation a few of the evenings during this period, but no heavy storms breaking before the show began. . . . Fabian's Palace and other theatres in the exchange district first playing "The Caine Mutiny" charged advanced prices. . . . "Magnificent Obsession" was moved to the Ritz from the Strand for a second profitable week. . . . Fred G. Sliter, affiliated with 20th Century-Fox for 22 years and with the industry for more than 40, retired on pension. His successor is John F. Wilhelm, head booker here since 1951 and a Fox employee 11 years. Harold Ironfeld, Jr., recently discharged from the Air Force after a return tour of pilot's duty, is new head booker. Sliter, father of Harold Sliter, Schine circuit zone manager in Lexington, Ky., was feted at a farewell dinner, arranged by Albany Loge, Colosseum of Motion Picture salesmen.

## ATLANTA

Betty Landers, Hilda Knight and Monteen Hewatt, of Allied Artists Southern Exchanges, are back after a vacation spent in St. Marks, Fla. . . . In for a visit was Mrs. H. W. Fulwider, Midway drive-in, Anniston, Ala. . . . The WOMPI will hold its annual anniversary dinner at the Atlanta Variety Club August 26. . . . Frank Sparrow, manager of the Ritz theatre, Winter Haven, Fla., is issuing passes to employees of business firms, good for any Monday show. . . . The New Rebel drive-in, Natchez, Miss., owned by the Delta Amusement Co., has opened. The officers are C. P. Morel and James and Willard McCalip, who also own the Star theatre and Star-Lite drive-in there. . . . The DeSota theatre, Arcadia, Fla., will have its CinemaScope ready for opening with "The Robe."

## BALTIMORE

Bob Gruver, owner of the New Glen theatre, is vacationing in Atlantic City. . . . Charles Grimes, Stanley Warner district manager, has returned from a southern trip. . . . Jack Barton, manager of the Royal theatre, was vacationing in Ocean City, Md. . . . I. M. and M. R. Rappaport, Town and Hippodrome theatres, were in Philadelphia for a visit. . . . Harry Bowen has resigned at the Mayfair. . . . Arthur Hallock III, son of Paramount manager, Art Hallock, was in on leave from his Air Force base in Salina, Kansas. . . . Elwood Lavin, North Point drive in projectionist, back from a Florida vacation. . . . Mr. and Mrs. Morris Mechanic, New theatre, are back from a New York trip. . . . Jim Huster, Stanley stagehand, has been confined to his home with a heart ailment. . . . Mark Silver, Allied Artists representative, is back at work after recuperating from a heart attack.

## BOSTON

The 1954 Jimmy Fund was enriched by \$1,700 by the opening night's receipts of the V.F.W. Parkway drive-in, donated by owner Michael Redstone. . . . Al Swerdlove, of Screen Guild Productions, introduced Stanley Hawes, producer-in-chief of the National Film Board of Australia, to the film critics at a breakfast at the Hotel Statler. He spoke to the group about the making of the film, "The Queen In Australia" which Swerdlove is distributing in this area. . . . Sylvia B. Sternburg, daughter of the Robert Sternburgs, district manager for New England Theatres, Inc., has set September 5 for her wedding to George L. Spoll of Mt. Vernon, N. Y. . . . Joseph E. Levine, president of Embassy Pictures Corp., hosted a luncheon in New Haven at Casey's Restaurant for Hal R. Makelim who spoke on the Makelim Plan to a group of exhibitors in that area. . . . Ted Limberis, owner of the Olympia, Bangor, Maine, has closed the house for the remainder of the summer. . . . Roy Brown, owner, Park theatre, Richford, Vt. has put his theatre on a new schedule of weekends only.

## BUFFALO

Miss Philomena Cavanaugh, better known as "Cavvy" in local industry circles and who for many years was a member of the Shea theatres press department, is a patient at Sisters Hospital. "Cavvy" now is over 80 years old. . . . Benny Palumbo, head of the Niagara theatre service department, will marry Mary Amato, former cashier in the same UPT community house, Sept. 4 in Holy Cross church. The couple will honeymoon in New York City. . . . Kim Novak and Phil Carey, two Columbia stars, were in Buffalo last Saturday to aid in the promotion of "Pushover" current at the Century theatre. . . . John G. Osborne of Wheeling, W. Va., a native of Batavia, N. Y., has been named to four positions in theatrical businesses formerly filled by his father, John R. Osborne, who died last June 26. He has been named vice-president of Genesee Theatrical Enterprises, and of West Virginia Theatrical Enterprises, Capitol Amusement company and Wheeling Theatres, Inc. . . . Walter R. McCurdy of the Paramount Theatres confectionery department, was in Buffalo and Rochester last week.

## CHICAGO

Neighborhood theatre exhibitors are expressing surprise and delight over the continuing good business with both first subsequent run, and second run releases. "Three Coins in the Fountain" is playing a third week at the Adelphi, northside neighborhood house, and "Apache" and "The High and the Mighty," which opened in numerous houses Aug. 13, promise to be holdovers, too. . . . Universal-International's intensive three-day promotion for "Black Shield of Falworth," with the film's star Tony Curtis present, culminated in an all-time box office

record for the opening day at the Grand. . . . Bert Lytell brought "The Egyptian" exhibit here Monday on his 22-city public relations tour in behalf of the film which opens at the State Lake in September. . . . Jack Webb and his writer, Richard Breen, arrived Thursday for press luncheons and interviews in connection with "Dragnet," which opened Friday at the Chicago.

## CINCINNATI

Holdovers continue to be the rule rather than the exception here. . . . Vance Schwartz, local circuit operator, has been temporarily out of circulation due to illness. . . . The Lyric theatre, at Greenfield, Ohio, operated by James Chakers, of Washington, Ohio, has been ordered closed by state inspection authorities, pending correction of "certain conditions" which now exist in the building. . . . The rule of three has been vividly exemplified at the Hi-Way drive-in theatre, at Mount Sterling, Ky., where Nelson E. Ward, the owner, has erected the third screen tower this summer. The other two were blown down during heavy wind storms. . . . Construction has been started on a 1,000-car drive-in theatre, on a 100-acre tract at Owensboro, Ky. The new theatre, a unit of the Twilite Amusement Co., of which Wilmer Blincoe is the executive head, will be known as the Belle Aire theatre. . . . The Knox drive-in, at Barboursville, Ky., is reported under construction by Charles Hammons, who will be the manager.

## CLEVELAND

The big ones continue to draw big business, as witness a fourth week for "Caine Mutiny" and holdovers for a second week for "Knock On Wood," "Broken Lance" and "Seven Deadly Sins." . . . Sam Reichblum, owner of the Columbia theatre, East Liverpool, is giving up his Cleveland residence and moving into a newly purchased home in East Liverpool. . . . Fred Holzworth, who celebrated his 25th anniversary as manager of the Hilliard Square theatre and then left the industry to join the Brown & Bigelow sales force, has returned to manage the Beach Cliff theatre in suburban Rocky River. He takes over for Robert Swanton, transferred to the Clinton theatre, Port Clinton to succeed Harry Callahan who is ill. . . . Ben L. Ogron of Ohio Theatre Supply Co. is installing complete CinemaScope equipment including Motiograph Altec sound in the auditorium of Hiram College, Hiram, Ohio. This is said to be the first institution in this territory to install the new media equipment.

## COLUMBUS

First Variety Club fall party will be held Sept. 15. It was postponed from August 18 because of summer vacations. Milton Yassenoff, club treasurer, said the club expects to occupy its new Seneca Hotel clubrooms by that time. Deadline for charter membership

(Continued on opposite page)



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ships has been extended to Sept. 15. . . . Frank Marzetti has installed the new Super Panatar lens at the Indianola. . . . John and Walter Dolan, former projectionists at the Uptown, spent part of their vacation here visiting friends. Together with their brother Joe, also a former Columbus operator, they are employed as projectionists at the Technicolor studios in Hollywood. . . . Manager Walter Kessler of Loew's Ohio found seven local brothers, all married, in a promotion for "Seven Brides For Seven Brothers." They are the Cotters, ranging in age from 27 to 41. . . . New members of the Independent Theatre Owners of Ohio, announced by secretary Robert Wile, include Paul Oakley, Orpheum, Nelsonville; Frank Nolan, Valley drive-in at Athens, and the Town and Country drive-in, Coalton and City drive-in, Lancaster; and Cy Francis, Cruise-in, Cambridge.

## DENVER

The new Evans drive-in, opened here with 592-car and 130 walk-in capacity, and will be managed by R. L. Stanger, owner of the Windsor, Windsor, Colo. . . . Murray Perotin has been added as assistant booker at Universal. . . . Herb McIntyre, western division sales manager for RKO, was in and with Al Kolitz, district manager, visited exchanges supervised by Kolitz in Des Moines, Omaha, Kansas City, Salt Lake City and Denver. . . . Frank Peloso has resigned as general manager of Albuquerque Exhibitors Inc., with the work being taken over by George Tucker, who will also continue as booker and buyer. . . . Joe Giordano,

owner of the Main, Walsenburg, Colo., is building a 250-car drive-in there. . . . National Theatre Supply Co. is taking part of the first floor and all of the second floor space recently vacated by Warner Bros. when they moved recently, and Civic Theatres will occupy the balance of the building. The place is in the same building now occupied by National Theatre Supply.

## DETROIT

The Oak drive-in in Royal Oak held Sunday services of the First Church of Christ Science, Royal Oak. . . . "Gone With the Wind" carried more than Dillon Kreppe, United Artists managing director, counted on. A week of cutting back to three a day proved inadequate and he had to go back to four shows daily. . . . Tied in with the Fireman's field day, clowns appeared at the Eastside drive-in theatre. Kiwanis brought groups of children who were admitted free. . . . Ten drive-ins and 17 second run houses, cooperating under the direction of James Sharkey, are previewing over WXYZ-TV. . . . Beverly Beltaire interviews guest stars and shows film clips. . . . United Detroit's Michigan theatre is celebrating its 23rd birthday all of August. Any Detroiter 23 on the 23rd will be the guest of the house.

## HARTFORD

James F. McCarthy, Connecticut district manager for Stanley Warner Theatres, has been named general chairman of a testimonial dinner honoring Lou Cohen, Loew's Poli manager, Oct. 4 at the new Statler Hotel, marking Cohen's 35th year in show business and his 35th wedding anniversary.

. . . The East Hartford Family drive-in, South Windsor, is increasing its car capacity from 700 to 950. . . . Tom Grace of the Eastwood Theatre Corp., East Hartford, has returned from vacation. . . . Mrs. George E. Landers, wife of the Hartford division manager, E. M. Loew's Theatres, leaves Sept. 15 for San Francisco, where she will visit their son-in-law and daughter, Dr. and Mrs. Ben Vicas. . . . Joseph Boyle, Loew's Poli, Norwich, Conn., has returned from a vacation trip. . . . Bernard Menschell, partner in the Community Amusement Corp. and Manchester Drive-In Corp., Hartford, and Mrs. Menschell are marking their fourth wedding anniversary.

## INDIANAPOLIS

Roy Kalver and Trueman Rembusch will attend the national Allied board meeting in West Virginia with instructions from the Allied Theatre Owners of Indiana to support a motion providing that national Allied take immediate steps to seek remedy for trade practices through Government intervention if talks with sales managers fail to bring relief. . . . Bucky Harris is using a chain letter gimmick to gather a crowd of feminine admirers at the Union Station for Tony Curtis' arrival Monday. He'll spend the day here promoting "The Black Shield of Falworth." . . . C. Ray Andrews, 73, for many years the owner of theatres in Muncie, died there last week. . . . Trueman Rembusch's car was stolen from the municipal airport parking lot while he was in Michigan on vacation. . . . The Variety Club is handling the recreational program for the Cerebral Palsy Clinic here.

(Continued on following page)

# COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

## THE BLACK DAKOTAS

Starring  
GARY MERRILL · WANDA HENDRIX  
JOHN BROMFIELD with NOAH BEERY, JR.

Screen Play by RAY BUFFUM and DeVALLON SCOTT  
Produced by WALLACE MACDONALD  
Directed by RAY NAZARRO

SAVAGE! SPECTACULAR!  
SENSATIONAL!  
in color by  
**TECHNICOLOR**

General Release: Sept.

## GLENN FORD GLORIA GRAHAME BRODERICK CRAWFORD HUMAN DESIRE

with Edgar Buchanan  
Screen Play by ALFRED HAYES  
Based on a novel by EMILE ZOLA  
Produced by LEWIS J. RACHMIL  
Directed by FRITZ LANG

General Release: Sept.

## DANA ANDREWS DONNA REED in THREE HOURS TO KILL

co-starring  
DIANNE FOSTER  
Screen Play by  
RICHARD ALAN SIMMONS and ROY HUGGINS  
Produced by HARRY JOE BROWN  
Directed by ALFRED WERKER

Color by  
**TECHNICOLOR**

General Release: Oct.

(Continued from preceding page)

## JACKSONVILLE

W. B. Zoellner, MGM head of short subjects and news reels, left here for New York after a conference with branch manager Fred Hull. . . . John Allen, MGM salesman, returned from his annual leave. . . . Arv Rothschild, general manager of the NTE circuit, left for a stay at Blowing Rock, N. C., after his assistant, Clint Ezell, returned from Vero Beach. . . . Phil Lentz, manager of the Fun Land, Tampa's largest drive-in, visited old friends here. . . . George Krevco, Palace manager, left on travels that would take him to Pittsburgh, New Orleans, and Miami. . . . Holdovers are getting to be the rule rather than the exception in downtown first run houses. . . . Several Florida theatres have reaped the finest concessions profits in their history during the current re-issue run of "Gone With The Wind." . . . Free gasoline, cigars, and candy were to be given away at the first anniversary party of the Skyview drive-in.

## KANSAS CITY

The Tower, 2,100-seat downtown first run house of Fox Midwest, and for a year or so one of the four Fox Midwest houses "first running" day-and-date, is celebrating its 20th anniversary, for which it has its own individual program currently. It is showing "Broken Lance." . . . The downtown Esquire, closed the past few weeks, reopens to take the place of the Tower in the four-theatre first run showings. . . . A new bridge across the Missouri river at Kansas City was dedicated August 13—toll, 10c per vehicle—and it leads from midtown Kansas City, Mo., east side, into the North Kansas City area—and toward the Claco drive-in, opened last year. . . . The Gladstone, one of the Fox Midwest neighborhood theatres, is being equipped for CinemaScope. . . . Several drive-ins have weekend bills of two features and a midnight show added without extra charge for admission.

## LOS ANGELES

Jerry Schwartz, film Row attorney, became the proud father of a baby son and commemorated the event by passing out cigars. . . . Ben Lichtenfeld, Clinton theatre, and his wife, took off for a vacation trip to Michigan, where they plan to secure a new car and then enjoy a tour of other eastern cities. . . . The restaurant at the entrance to the film Row exchange building has been re-opened by Bernie Becker. . . . Floyd Bernhard, Midway Enterprises, departed for Tucson to look after his business interests in Arizona. . . . Back from a trip to San Francisco on company business was Norman Newman of the Metropolitan circuit. . . . The Congress theatre, formerly serviced by Exhibitors Service, has been taken over by Milt Lefton. Lefton also has the Oriental and Campus theatres. . . . Back from a honeymoon in Las Vegas is Jerry Sheftel, office manager of IFE, and his bride.

## MEMPHIS

A number of mid-south drive-ins are staying open all night Saturday night, showing as many as five or six features, and say the venture is paying off. They remain open until daylight Sunday. . . . The Owl theatre at Marvell, Ark. has been closed by owner

Joe Davidson. . . . Russell A. Bovim of St. Louis, southern district manager for Loew's, is in Memphis while Cecil Vogel, Loew's Palace manager, is on vacation. . . . R. L. Bostick, branch manager National Theatre Supply, has returned to work after recuperating from an operation at Rochester, Minn. Twenty-four Memphis members of WOMPI have already signed up to attend the convention in Dallas at the Baker Hotel Sept. 18 and 19. . . . MGM Memphis branch office has been remodeled.

## MIAMI

The Wometco chain has been lengthened by the addition of the Coral Way drive-in which Joe Fink is managing with the assistance of Robert Jones. Installation of CinemaScope is included in the plans for the theatre's refurbishing. . . . Ed Melniker, former owner-manager, is having a holiday in California and on his return will devote full time to other business interests in this area. . . . Cuba and south Florida are included in the vacation plans of Al Panetz, manager of the Coral. While he is away the theatre will be in the hands of relief manager Tom Ryan. . . . Elmer Shard is relieving as manager at the Sheridan while Tom Capuzzi gives southern Florida a look-see. . . . Jean Newbold is the new "hello" girl at the Florida State switchboard, replacing Wanda Talley who resigned. . . . Murray Birchansky, aide to Mark Chartrand in the Wometco offices, enjoyed the mountains of North Carolina where he spent a vacation with his wife, Florence.

## MILWAUKEE

Fred Brown, father of Eric Brown, Plymouth theatre, Plymouth, was visiting film row last week while here from Los Angeles. . . . Jake Eskin, Eskin Theatres, has recovered from a recent operation and was seen at one of the screenings again. . . . Sig Goldberg, Wausau, president of Wisconsin Allied, treated his two daughters, Marjorie and Susie, to a visit in Milwaukee last week. . . . Ben Marcus, Sig Goldberg and Harold Pearson are going to the national board meeting at White Sulphur Springs, West Virginia, Aug. 23-24. . . . John Medikow, National Screen, is vacationing in St. Louis where he is also visiting his son. . . . Dorothy Douglas, Allied Artists, is vacationing in Denver. . . . Leon Hubert, booker at the Columbia exchange here, has a new baby girl, Jennifer Ann. . . . Stars Kim Novak and Phil Carey were here to promote Columbia's "Pushover" which opened at the Alhambra August 11.

## MINNEAPOLIS

Ed Linder, manager of the loop Gopher, was married to Bunny Schwartz, former assistant manager of the Roosevelt in Miami Beach. . . . Construction has begun on Universal's new one-story exchange building on Film Row. . . . Sam Idelkope is the new booking clerk at Paramount. . . . CinemaScope equipment and stereophonic sound have been installed in the Warren at Warren, Minn., and the Grand at Baudette, Minn. . . . Bill Burke, booker at MGM, vacationed in Michigan. . . . James Schmidt is the new booker at Columbia, having been transferred here from Milwaukee. . . . Larry Wilk, office manager at Allied Artists, spent a weekend in Chicago. . . . Earl Perkins has

rejoined Independent Film Distributors and will be in charge of sales for "Duel in the Sun." . . . Kroger Babb of Hallmark Productions was in. . . . Lorraine Jackels, office manager's secretary at RKO, vacationed on the north shore of Lake Superior.

## NEW ORLEANS

The Lake drive-in, Lake Providence, La., owned and operated by Donald B. Fiske, Oak Grove, La., reopened after a brief shut down for screen tower repairs. . . . A demonstration of Perspecta stereophonic sound was scheduled to take place at Loew's State Wednesday. . . . Paramount Gulf Theatres closed the Strand, Vicksburg, Miss. for renovations. . . . The newly elected WOMPI officers are Mrs. Connie Aufdemorte, president; Mrs. Ruth Toubman, first vice-president; Pat Wagner, second vice-president; Mrs. Mary Kelly, recording secretary; Mrs. Gene Barnette, corresponding secretary; Mrs. Della Favre, treasurer; and Mrs. Hazel Schwartz, Mrs. Imelda Glessinger and Mrs. Rolando Guma, board members. . . . Converted to new screen techniques are Jim deNeve's Varia drive-in, Jackson, Mass.; the Rivoli drive-in, Vicksburg, Miss.; A. L. Royal's, Meridian and Royal drive-in theatres and the indoor Royal, Waynesboro, Miss.

## OKLAHOMA CITY

Theatreman business is very good here, due principally to the fine array of product being offered. . . . "Johnny Dark" is showing at four suburban theatres this week. . . . "Knock on Wood" started at the Harber theatre Wednesday. . . . On Friday the 13th the Harber had a horror show. . . . The Chieftain theatre has installed a new wide screen which is proving very satisfactory. . . . Verol Johnson, advertising man and relief manager for Barton Theatres, is on vacation. . . . Town and Gown theatre, Stillwater, Okla., has been granted a charter. . . . The Orpheum Theatre, Joplin, Mo., will be reopened September 2 under new ownership and management. P. D. Crockett, of Webb City, is the new owner. He said negotiations for the purchase of the theatre were completed a short time after the theatre was closed last May by former owner, Fox Ozark Theaters, Inc., of Kansas City.

## OMAHA

Louise Cotter, publicist for the State theatre, Ralph Goldberg Theatres, is observing her 30th anniversary in the film industry this month. Louise, former newspaperwoman, started with the old Orpheum in Omaha in 1924, handled publicity when the new Orpheum opened in the fall of 1927, went to the Brandeis in 1933 and the State several years back. . . . Al Halls is closing his drive-in at Denison, Ia., August 31. . . . Ed Cohen, Columbia salesman, and his wife celebrated their 31st wedding anniversary last week. . . . Sol Reif, ex-salesman for United Artists, will open the Empire theatre in Sioux City's suburban Morningside early in September. Formerly operated by Mark Miller, it closed last May. . . . Norma Craig has joined Paramount as biller, replacing Mary Shahan, and Kay Theiler, formerly on the staff, is filling in during vacations. . . . Bick Downey, operator of the Colonial at Hamburg, Ia. . . . is visiting in Denver.

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## PHILADELPHIA

Mrs. Edna R. Carroll, chairman of the State Board of Motion Picture Censors, and Franklin Paul, attorney in several recent motion picture censorship cases, participated in a radio panel discussion on movie censorship on Station WFIL. . . . Capitol, in the heart of the Lebanon, Pa., business district, was sold by Joseph G. Abramson, of New York, for \$110,000 to the Silco Cut Price Stores for commercial purposes. . . . William Goldman, head of the William Goldman Theatres chain, was named chairman of the Motion Picture Committee for the 1954 Pennsylvania Week celebrated Oct. 10 to 17. . . . Councilman Victor H. Blanc, former chief barker of the local Variety Club, Tent No. 13, heads up the emergency March of Dimes drive this month. . . . Jay Emanuel closes down his Senate in Harrisburg, Pa., blaming the closing on the lack of quality film products being made available for the house. . . . De Luxe Theatres Booking and Buying Service is handling the Park, Wilmington, Del.

## PITTSBURGH

The holdover of "King Richard and the Crusaders" removed "Duel in the Jungle" from the Stanley's immediate booking chart. . . . "Susan Slept Here," currently in that house, will be followed by Selnick's "Duel in the Sun," with "Dragnet," as the Labor Day week offering. . . . The drive-ins continue to mop up with double-bill, first-run pictures. The latest to be teamed here are "The Queen of Sheba" paired with "Monster from the Ocean Floor" and "Captain Kidd and the Slave Girl" coupled with "Return to Treasure Island. . . . Critic Harold Cohen of the "Post-Gazette" sunning himself in Cape Cod, with Win Fanning taking over meanwhile. . . . Bert Lytell was guest at Carlton House luncheon for the press Friday plugging 20th Century-Fox's "The Egyptian," a fall booking in the Fulton. . . . Bob Taylor is subbing for vacationing Bill Zeilor, Harris manager. . . . "This Is Cinerama" still clicking strong in its 36th week at the Warner, with matinee trade especially heavy.

## PORTLAND

Charles P. Skouras hosted a planeload of film stars and a galaxy of motion picture industry celebrities at the formal invitational premiere of the new million dollar Fox theatre last week. Fox was opened to the public Friday. . . . "Oregonian" drama editor Herb Larson is in the hospital with pneumonia contracted while attending the Annual Shakespearean Festival in Ashland, Ore. . . . Joe Rosenfield of Spokane, Wash., and Hal Makelin of Los Angeles were guest speakers at the first Oregon Unit No. 28 TOA meeting in the Benson Hotel this week. . . . James J. Grainger, president of RKO Pictures, was in town for the Fox opening and also business. . . . The Music Box theatre in the heart of downtown Portland is being rebuilt as a class dress shop. John Hamrick chain closed the house several years ago and it has been dark ever since. . . . Fred Danz, of the Sterling chain, Seattle, attended Oregon TOA meet here. Dick Newton, manager of the Paramount theater, is holding "Knock On Wood" for a third week.

## PROVIDENCE

The Strand theatre is nearing a record, as "The Caine Mutiny" goes into its fourth week. . . . Rhode Islanders are getting a wonderful opportunity to meet their favorite Hollywood celebrities in person as the parade of the cinema stars to the summer stock theatres rolls along in high gear. Latest personalities to appear in guest-star performances, include Steve Cochran in "Heaven Can Wait" at Newport's Casino theatre; Brian Donlevy in "The Country Girl" at the Somerset Playhouse; and Paul Hartman in "Walk Tall" at the Matunuck Theatre-By-The-Sea. . . . Loew's State has added two usherettes to its staff, Barbara Rouche and Eleanor Murphy. Other new State appointments, include John Coyle, engineer; Alice Reeder, relief cashier; and Frank Hall, relief electrician. . . . Local theatremen extended condolences to Phil Engle, 20th-Fox exploiter for this area, upon hearing of the death of his wife in Boston. . . . United States Senator John O. Pastore and his family, upon making a return trip to this city, paid a visit to Bill Trambukis, Loew's State manager.

## SAN FRANCISCO

Personality of the week was Charles Kurtzman, Loew's Theatre executive, who arrived here from Boston, August 13. . . . John A. Ettlinger also made news on the street when he arrived as national trouble shooter for Cheryl TV (TV subsidiary of Realart Pictures) in what is part of national sales survey regarding happenings in the various TV markets and exploring financial probabilities for film product in color TV. . . . Charles Covert, formerly assistant, Uptown, was promoted by United-California to manager, El Rey. . . . Les Smith, for many years head booker at MGM, resigned and is working as manager of Encino drive-in at Santa Cruz for Dave Bolton. . . . Lippert Pictures of Northern California will remain at 255 Hyde Street instead of moving to Golden Gate Avenue as formerly planned. . . . James Mooney, RKO salesman, is in Mt. Zion Hospital with pneumonia. . . . Teddy Greenfield, head shipper, 20th-Fox for the past 36 years, resigned and was replaced by Mike Feinstein who stepped up from first shipper. . . . The Boyes theatre, owned by Mr. and Mrs. G. O. Cowley at Hot Springs, closed Aug. 3. . . . Activities of field men include the appearance of Universal-International's Mike Vogel on "Drama Desk" in behalf of "The Black Shield of Falworth," August 24 over station KRON-TV. Clips from the film are scheduled to be shown.

## ST. LOUIS

The Ritz theatre at Farmington, Mo., has just completed the installation of its Cinema-Scope screen. . . . The management of the Senate theatre at Springfield, Ill., which is scheduled to run "Seven Brides for Seven Brothers," ran a poll to find out how many families in Springfield and vicinity could boast of seven brothers. . . . The Congress theatre, St. Louis, Mo., closed recently as a motion picture house with the showing of a wild west picture. Ten hours later it opened as a church. The New Testament Baptist Church bought the building. . . . The South Side Lions Club of St. Joseph, Mo., recently saw "Child's Chiller" at a dinner meeting. It was filmed and edited by Thurman Child's

Jr. . . . The Killarney theatre at Bismarck, Mo., is showing double features every night with free admission for children under twelve. Adult's admission price is 50 cents. . . . The Joy theatre at Hayti, Mo., opened July 31 with a house party. The management asked for 1,000 people to attend without admission charge. It is air conditioned, permits smoking in the balcony and has an up-to-date concession stand. . . . Paul D. Campbell, who has been manager of the Dickenson theatre in Quincy, Ill., has been appointed manager of the Macon theatre at Macon, Mo., taking the place of Mrs. Zelma Unger.

## VANCOUVER

Two new drive-ins opened in British Columbia last week: the 400-car Fernie, at Fernie in the Crows Nest Pass, by L. D. Lynch; and the 500-car Prince George, in Northern B. C., by Herb Stevenson of North-West Theatres, Ltd. . . . Harvey Hunt, Odeon's head booker and buyer, is here for a 10-day visit from his Toronto headquarters. . . . "The French Line" is having censor troubles here. . . . "The Kidnappers," after a 14-week record engagement at the Odeon-Dunbar, was redrawn to make way for "Man With a Million," which is expected to have a long run at the Dunbar. . . . Percy Fletcher, veteran projectionist at the Paradise, was hospitalized for major surgery. . . . Bob Lightstone, B. C. Paramount manager, is in high gear for that company's 40th anniversary sales drive. . . . The three Western JARO offices at Vancouver Winnipeg and Calgary were in the top brackets in the recently completed sales drive. Frank Scott, Calgary manager, was the winner. . . . Newsreel and TV cameramen had a field day here shooting the British Empire Games events for worldwide coverage. There were 35 cameramen covering the games and the visit of the Duke of Edinburgh here to see the Commonwealth races and swimming events.

## WASHINGTON

Joseph Kronman, MGM office manager, and Mrs. Kronman celebrated their 25th wedding anniversary. . . . Arthur H. Levy, formerly with United Artists, is now sales representative for I. F. E. Releasing Corp., succeeding Mike Siegel, who resigned. . . . Robert Smeltzer Jr., son of the Warner Bros. Pictures district manager, is a student salesman at 20th Century-Fox. . . . Phil Isaacs, Paramount branch manager, visited the Charlotte exchange. . . . Harley Davidson, Independent Theatres Service, is a grandfather. His son and daughter-in-law are the parents of a daughter. . . . The Variety Club of Washington has spent over \$425,000 in charitable endeavors since the Tent was founded, according to a report. . . . Robert Tolley, Variety Club steward, and Mrs. Tolley have returned from a two weeks' vacation. . . . Sam Galanty, Columbia Pictures mid-east division manager, attended Home Office meetings August 17.

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## Jack Webb Appears for Chicago "Dragnet" Debut

Jack Webb was to make a personal appearance at the Midwest premiere, of his Warner Brothers picture, "Dragnet," at the Chicago theatre, Chicago, Friday. Mr. Webb, who also directed the film, was to arrive in Chicago Wednesday and participate in a four-day program of civic, police and network functions. Accompanying Mr. Webb was to be Richard Breen, who wrote the screenplay for the film.

## Flick Reverses New York Censor "Prairie" Ban

Dr. Hugh M. Flick, director of the Motion Picture Division of the New York State Education Department, last week reversed an earlier decision of the State Censor Board ordering the deletion of a two-minute scene from Walt Disney's "The Vanishing Prairie" showing the birth of a buffalo calf.

Dr. Flick, who had been on vacation when the board rejected the sequence, immediately gave his approval to the scene on seeing the picture. Meanwhile, the Walt Disney organization has filed an appeal against the Maryland State Board of Motion Picture Censors' request for elimination of the same sequence. Commenting on Dr. Flick's decision, Mr. Disney issued a statement saying that he was "gratified," and added that decision "concurs with that reached by representative national organizations including leading religious groups who unanimously gave the film a family rating."

## Clarence Locan Dies

Clarence Locan, 65, long-time Hollywood film publicist and a former San Francisco newspaper editor, died August 10 in Hollywood after a long illness. Mr. Locan joined MGM's publicity department shortly after the studio's founding in 1924 and remained there until his illness several years ago.

## Louis O. Honig

Louis Oral Honig, 66, manager of the real estate division of Fox Midwest Theatres for 20 years until his retirement in 1952, died August 13 in Kansas City, Mo., after an illness of four days. Mr. Honig was author of several books on the history of the middle west and had served two terms as president of the Broadway Association of Kansas City.

## Frank Bosketti

Frank Bosketti, 69, veteran Massachusetts theatre owner, died last week in Lawrence, Mass. He had owned and operated the Star theatre in that city since 1913.

## Set New Drive-in Opening

John C. Feys, president of the Lincoln Theatre Corporation, has announced that the new 800-car, \$200,000 Lincoln drive-in, Anaheim, Calif., will open August 24. Art Price will manage the new operation.

# Managers' Round Table



An International Association of Motion Picture Showmen—Walter Brooks, Director

## A Letter from a Man-and-Wife Showmanship Team

ONCE in a while we get a letter that we cherish for its sincerity and straight thinking, and such a letter is one received from Bob and Melba Walker, owners and managers of the Uintah theatre, Fruita, Colorado. Both have been Round Table members for a long time; their town of less than 2,500 population is too small to be listed in the *World Almanac*. They are not the only man-and-wife showmanship team in our membership either, because we have others we could mention.

Bob's letter stands out in contrast to a couple of letters that passed this desk at about the same time—one from an exhibitor leader was so pessimistic we couldn't quote it with any degree of belief. The other, from a well-known Round Table member, said in effect that he was about to throw in the towel, the old ringside indication of giving up the fight against competition.

It's television that is the new competition in Fruita, and we like what Bob and Melba Walker have done to meet it. He says, they are so afraid of it they didn't eat or sleep, but now, it's kind of a relief. He says, "I've thrown good pictures at them and ended up with the best month we've had in three years, and perhaps the best in all time. And we still have other good films to go, including the one that opened well this afternoon."

The smartest thing he did, in his opinion, was to go out and buy a TV set for his own lobby. He was amazed and frightened to see the folks gathering outside the TV stores, waiting and watching for the new entertainment. He slipped through the crowd and invited the dealer out for a cup of coffee. His business neighbor at first thought he was mad at him, and then he realized that Bob and Melba Walker must be crazy. For they bought a set, and had it delivered, pronto, to their own premises, where anybody in town could see the programs, for free. But, Bob says, at least, he sold them popcorn. And the superior value of good movies was impressed on the lookers and buyers. Now, half the time, they don't bother with TV.

### CONCESSION MANAGER

Practically every theatre circuit listed in the *Motion Picture Almanac* employs one person to supervise refreshment sales. He doesn't buy or book pictures, nor plan advertising or promotion for the box office. He isn't the manager of any theatre, but he can observe the operation of concession sales over a group of houses, and thus obtain a clinical comparison.

He knows that some situations are below average and that some others are above average. He knows, too, that the public is always dependable. In downtown or neighborhood, urban or rural, indoor or outdoor theatres, the average patron always responds with known characteristics and typical consumer reactions.

Therefore, the circuit concession manager may study his highs and his lows, and find the reasons and the remedies. In this respect, he is better off than the lone manager who does everything within his own four walls. The circuit manager can raise the level of refreshment merchandising by his study of comparative method.

And he does all of us a favor. For he ferrets out the details which add or subtract from the average result. The counter may be badly placed; the lighting may be less than desirable; the attendants may be careless or inattentive. It's only when an expert can measure comparative results that we gain the benefit of employing a specialist.

A fine showmanship team—not alarmed or frightened off by new competition. They made dozens of little cardboard "Gypsy Colts" for front display, and cashed in with that family picture. They feel secure, now, against whatever comes, with good pictures booked and playing, and a loyal audience who haven't left them at the intersection with new devices. Wish some others in our mail could have as much courage to face the facts of our business.

ANNA BELL WARD, whom we've known for a decade as a constant member of inner-circle groups at exhibitor's conventions, used this exceptional quote in her long letter to the editor of the *HERALD*, in last week's issue. She says, "We have been excusing ourselves out of business"—and that's as pertinent a remark as has been made in print. She thinks it's time we stopped kidding ourselves, and went back to work at our business.

She cites five basic rules which are good enough to repeat here for this Round Table meeting. (1) Forget competition. (2) Put on the best shows you can. (3) Dig into your pocket and spend some money to put your theatre in good condition. (4) Pitch in and do some work yourself. (5) Watch your business and don't leave it to somebody else, or you won't be in business long.

Anna Bell is strongly in favor of women in theatre business, and who isn't? We have many distaff members in this international association of motion picture showmen, and we bow to them for their superior energy. Incidentally, one of the best is Olga Shara-bura, manager of Famous Players-Canadian's Orpheum theatre, Sault Ste. Marie, Ontario. Dan Krendel in his latest bulletin says, Olga is quite an expert with the paint brush, and her cashier isn't bad as a paper hanger. Between them, they did over the rest rooms, and it's a professional job.

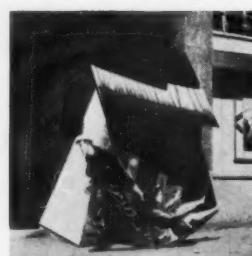
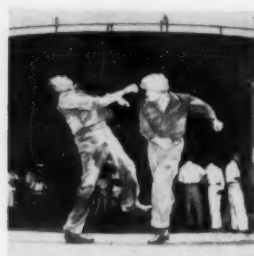
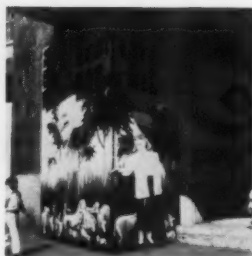
A YEAR AGO, the Rialto theatre in downtown Denver was having a tough time staying out of the red. That was before this former "sluff" house acquired a new policy and a new manager. Tom Schneider was placed in charge, and he injected new life by asking patrons what they preferred to see. Now, they run pictures that are suggested "by popular demand" as return dates, and they have brought new life to the street and the surrounding area by the use of small but effective street ballyhoo and exploitation ideas originating with the manager. The Round Table congratulates a new member.

—Walter Brooks

# Across the World



Elaborate front display for "The Quiet Man" at the Chalem Thai theatre, Bangkok, Thailand—a most modern house with up-to-the-minute showmanship. Note the detail of the poster cutouts, shown in the three small pictures at right above. You'll see how these were placed, under the marquee.



Box office lines everywhere, for "Gone With the Wind"—here's how the wind blows as movie goes line up at the Balasore Talkie theatre, Balasore, India.



Vespa parade in Stockholm for the opening of "Roman Holiday"—the cavalcade of motor-scooters attracted plenty of attention as street ballyhoo.



Eye-stopping float to sell CinemaScope at the Lyric and State theatres, Manila, Philippines. Illuminated at night—and with loud speaker, for the opening of Warners' "Command."



Huge 36-foot figure of Doris Day as "Calamity Jane" dominates front display at the Cineac theatre, Amsterdam, Holland.

Among 90,000 visitors who came to the Flora theatre in Amsterdam to see "The Robe" were 4,000 from Volendam, including these in their colorful Holland Dutch costumes.



Winners in a doubles contest for Marilyn Monroe, Lauren Bacall and Betty Grable, conducted by Hoyt's Regent theatre in Sydney, Australia.





# Whole Town Is Invited to A Drive-In

Did you ever hear of an entire town being invited to attend a drive-in theatre for only \$1.00? Not \$1.00 each, but for everybody, inclusive. The town of Buda, Illinois, was celebrating its centennial, when Jack Alger, of Alger Theatres, La Salle, Ill., dreamed up the idea of asking them to go to the movies, as the guests of nearby Princeton, the county-seat town. The population of Buda is 750, and everybody was asked to attend a birthday party in their honor. All store windows and street signs in Princeton welcomed the people from Buda at the Alexander Park Drive-In theatre.

At precisely 7:30 p.m. the entire population moved in a body, with state and county police as escorts. The oldest native resident was 90 years old, and arrangements were made to bring him to the movies in an ambulance, where he can be propped up to see and hear as well as the best of them. That made it 100%—and the sheriff's office patrolled the town in their absence, since there was nobody left at home. The Princeton High School Band was on hand to welcome the delegation, and the Mayor of Buda was ready to blow out 100 candles on the town's birthday cake. The Centennial Queen was selected, as a diversion, and small fry entered a fishing contest in the city pond, adjacent to the theatre.

Square dancing in the patio, a girl's quartette of saxophones, and the Townettes, contributed to the entertainment. The whole program was a feature on station WOC-TV, for the benefit of those who couldn't get in, for lack of room. Grand public relations, and a grand idea that could be used to advantage by other Round Table members.

## Manager and Newspaper Carrier, Trade Jobs

Harry Wilson, manager of the Capitol theatre, Chatham, Ontario, dreamed up an idea which resulted in front page news, with pictures, in the Chatham Daily News. He swapped jobs, for at least part of a day, with a newspaper carrier boy on the Daily News staff, and Harry distributed his papers while the boy ran the theatre. The switch was newsworthy enough to repeat the next day, with another 14-year old newsboy taking over, while Harry peddled the papers. It got a lot of attention, and Harry looks good, riding a bicycle, with a newspaper sack on his back. The two newsboys really stepped into their jobs, taking full responsibility for writing passes and other heavy duties usually associated with theatre management. Seriously, they took a real interest in theatre operation, and so did their city desk, with plenty of institutional theatre copy. Incidentally, Harry is experienced, and has sons of his own in the newspaper business.

# CONTENDERS FOR QUIGLEY AWARDS

JACK ALGER  
Alger  
La Salle, Ill.

RALPH D. BARTLETT  
Odeon, Sarnia, Can.

BIRK BINNARD  
Warner, Reading, Pa.

H. G. BOESEL  
Palace  
Milwaukee, Wis.

JOSEPH BOYLE  
Poli, Norwich, Conn.

JIM BRADLEY  
Park Plaza, New York

C. F. BRODIE  
Regal, Barrow, Eng.

R. N. BROWN  
Astra, Lindsey, Eng.

BILL BURKE  
Capitol  
Brantford, Can.

DOUGLAS CAMPBELL  
Regal, Stirling, Scot.

JIM CAMERON  
Capitol  
Ft. William, Can.

IRVING CANTOR  
Hippodrome  
Baltimore, Md.

LOU COHEN  
Poli, Hartford, Conn.

A. T. COLLINCINI  
Manos  
Greensburg, Pa.

MAX COOPER  
Cove, Glen Cove, N. Y.

JOHN J. CORBETT  
Glove  
Gloversville, N. Y.

MRS. C. E. CORNEILLE  
Englewood  
Englewood, N. J.

R. J. CRABB  
Lyric  
Wellingborough, Eng.

GLADYS CUSHION  
Park  
Chattanooga, Tenn.

RICHARD DE BOW  
Trans-Lux, New York

GERRY DILLON  
College, Toronto, Can.

J. DI BENEDETTO  
Poli, Worcester, Mass.

RICHARD D. EMPEY  
Granada, Duluth, Minn.

JOHN ENDRES  
Calderone  
Hempstead, N. Y.

SALLY ENGEL  
Chieftain  
Crosbyton, Texas

S. EPSTEIN  
Metro, Perth, Australia

CARL J. FERRAZZA  
Keith's, Cincinnati, O.

DON FIKE  
Family, Fulton, Mo.

G. J. FORHAN, JR.  
Capitol, Wolland, Can.

ARNOLD GATES  
State, Cleveland, O.

CHARLES GAUDINO  
Poli, Springfield, Mass.

SAM GILMAN  
State, Syracuse, N. Y.

ADAM G. GOELZ  
Independent  
Chattanooga, Tenn.

LEN GOUIN  
Capitol  
Petersboro, Can.

C. H. GREAVES  
Winter Garden  
Brisbane, Australia

BOB HARVEY  
Capitol  
North Bay, Can.

A. HEATON  
Regal, Beverly, Eng.

BOB HELM  
United Artists  
Los Angeles, Cal.

EARLE M. HOLDEN  
Lucas, Savannah, Ga.

A. H. HOLLOWAY  
Ritz, Workingham, Eng.

R. A. HOLLY, JR.  
Capitol  
Union City, N. J.

L. P. HOLMAN  
Ritz, Hereford, Eng.

JACK HUNT  
Crest, Wichita, Kan.

TED IRWIN  
Electric, Larned, Kan.

PAUL JACOBS  
La Roy, Portsmouth, O.

HAROLD JAMES  
Lyric, Portsmouth, O.

P. E. JELKE  
Ritz  
Aldershot, Eng.

WENDELL JONES  
Lee, Bristol, Va.

MORRIS KAHN  
Embassy  
Ft. Wayne, Ind.

PHIL KATZ  
Stanley  
Pittsburgh, Pa.

MARGE KEINATH  
Jackson  
Jackson Heights, N. Y.

R. L. KING  
Metro, Adelaide, Aust.

I. KLEIN  
Tower, Peckham, Eng.

SID KLEPER  
Poli, New Haven, Conn.

JOHN E. LAKE  
Savoy, Luton, Eng.

JULIUS LAMM  
Colony, Cleveland, O.

H. LAYBOURNE  
Odeon, Southsea, Eng.

ROY E. LEACH  
Central, Reading, Eng.

G. LENNOX  
Regal, Stirling, Scot.

LI HO NANG  
Capitol, Hongkong

ED LINDER  
Gopher, Minneapolis

AL LOEWENTHAL  
David Marcus  
New York

JOHN LONGBOTTOM  
Odeon  
Middlebrough, Eng.

T. MURRAY LYNCH  
Paramount, Moncton  
Can.

N. McCUTCHEON  
Skyway, Moncton, Can.

DESMOND McKAY  
Playhouse  
Galashiels, Scot.

C. G. MANHIRE  
Savoy, Edinburgh  
Scotland

TONY MASELLA  
Palace, Meriden, Conn.

L. MITCHELL  
Princess  
Barnsley, Eng.

RALPH MOYER  
Picfair, Los Angeles

J. P. PAPINEAU  
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JACK PARDES  
Park, Morristown, N. J.

GEORGE PETERS  
Loew's, Richmond, Va.

CHARLES M. PINCUS  
Esquire, Stockton, Cal.

LESTER POLLOCK  
Loew's, Rochester, N.Y.

G. V. POTTER  
Electric, Oxford, Eng.

RALPH PUCKHABER  
Florida, Miami, Fla.

JOSEPH REAL  
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Oklahoma City, Okla.

BILL RIDING  
Regent, Harrisburg, Pa.

TRUMAN RILEY  
Grand, Paris, Texas

TED RODIS  
Astoria, Astoria, N. Y.

HARRY SALISBURY  
Chateau  
Rochester, Minn.

MATT SAUNDERS  
Poli, Bridgeport, Conn.

DAL SCHUDER  
Circle, Indianapolis

JERRY SCHUR  
Crotona, New York

IRVING SCHWARTZ  
Pelham, New York

HAROLD SHAMPAN  
Odeon, Woolwich, Eng.

VICTOR SIMS  
Electric, Oxford, Eng.

C. SMITH  
Ritz, Luton, Eng.

JOHN L. SMITH  
Palace, Arbroath, Eng.

S. L. SORKIN  
Keith's, Syracuse, N. Y.

BOYD SPARROW  
Warfield  
San Francisco, Cal.

MURRAY SPECTOR  
Plaza, Englewood, N. J.

A. W. STANISCH  
Kentucky, Louisville, Ky.

EVAN THOMPSON  
Fox, Hackensack, N. J.

JOE TOLVE  
Capitol,  
Port Chester, N. Y.

WM. J. TRAMBUKIS  
State, Providence, R. I.

D. H. WESTERN  
Regal, Torquay, Eng.

G. W. WIGGLES-  
WORTH  
Metro, Brisbane, Aust.

J. W. WILKINSON  
Haymarket  
Newcastle, Eng.

HARRY WILSON  
Capitol, Chatham, Eng.

KEN WORKMAN  
United Artists  
Berkeley, Cal.

BILL WYATT  
Virginian  
Charleston, W. Va.

ZEVA YOYAN  
Orpheum  
St. Louis, Mo.

# Showmen in Action

Seymour Morris says "You might have thought the old-time showmanship was stashed away in mothballs, but that shows how wrong you can be"—with examples of what Schine managers are doing with "The Apache" across the circuit, notably at the Ritz theatre, Tiffin, Ohio, the Rialto, Glens Falls, N. Y., and the Strand theatres, Lexington, Ky., and Cumberland, Maryland.

Joe Real, manager of the Stanley Warner Midwest theatre, Oklahoma City, acknowledges his Scroll of Honor, well deserved in our opinion, and encloses more examples of his showmanship, for the third quarter in the Quigley Awards.

Truman Riley, manager of Interstate's Grand theatre, Paris, Texas, with the temperature holding above 100° for many days, put his attractive cashiers, in bathing suits, on cakes of ice, to make a photograph for our picture page, coming up. Don't know as this reduced the temperature but it increased business at the box office.

Clark R. Jordan announces that he's made a change and is now manager of the Capri theatre, San Diego, Calif., which opened with "About Mrs. Leslie" for the benefit of the Girls Club, and had two solid weeks of newspaper coverage, to raise \$6,500. The Capri is a haven for adults, and will follow that policy.

Ben Domingo, manager of the RKO Keith Memorial theatre, Boston, had a sponsored contest to win a free trip to Puerto Rico as promotion for "Magnificent Obsession," with a local store underwriting all costs.

County Fairs are blooming all over the land, and Harold Lee, manager of Schine's Babcock theatre, Bath, N. Y., says he has secured the use of a booth at the Fair at no cost, which this year coincides with his playdates for "Gone With the Wind."

The entire sidewall of the Metropolitan Theatre's huge outer lobby, in Boston, has been converted into an arresting and colorful scene for "Rear Window"—the spectacular effect, 50 x 20 feet, was planned by Hy Fine, Max Naylor and Jack Saef, and executed by Vincent Cutter, the Met's art chief.

Richard De Bow, manager of the Madison Avenue Trans-Lux theatre, proud of his lobby display and "lucky key" contest for the promotion of "Executive Suite."

Charles Gaudino, manager of Loew's Poli, Springfield, Mass., sends tear sheets of both news and roto pages which he crashed with publicity stories and pictures; also snapshots of his handling of "Valley of the Kings" as a local promotion.

The Criterion theatre, Oklahoma City, in conjunction with the *Oklahoma City Advertiser*, invited every girl in town to see "Three Coins in the Fountain" for a copy of the newspaper ad and 45c cash, but our correspondent wasn't fair to the manager, for he didn't mention his name.

Henry Bud Sommers, manager of the Hollywood theatre, Leavenworth, Kansas, says Charlie Jones' remarks concerning MGM's "Gypsy Colt" are true, and it was a top picture in the Wheat Belt. He encloses a dandy co-op newspaper page for the Starlark Drive-In theatre, on their fifth anniversary, at no cost to the theatre.

Jules Curley, manager of Haven theatre, Olean, N. Y., announces \$5,000 in prizes for those who play the game "Memo" as a promotion for the theatre. Game calls for patrons to name or identify sights and sounds in current films. Card used in the game is copyright by "Memo, Inc., Olean, N. Y." It's purely a local game with all prizes won in the theatre.

Murray Spector tied up with local food stores and others, displaying a card "There's no 'Long Wait' at this counter BUT you can see the picture at the Skouras Plaza theatre," Englewood, N. J., with an amazing response.

As summertime lure, Dennis Rich, manager of the Cameo theatre, Bristol, Conn., runs a "grab bag" matinee, with special gifts for youngsters attending the afternoon show. They never know until they're in, what they've got.

MGM is searching the Connecticut River valley for "the happiest town in the U. S. A."—as an exploitation stunt for their new Technicolor musical "Brigadoon"—and they might look west of the Hudson and east of the Sacramento Rivers, which is more territory.

Sol Sorkin contacted the Fayetteville Summer Playhouse and the Theatre In The Round at Skaneateles, both known in our travels, as exploitation for "About Mrs. Leslie" at the RKO Keith's theatre, Syracuse, N. Y.

Ralph D. Bartlett, manager of the Odeon theatre, Sarnia, Ont., submits material as an entry for the Quigley Awards in the third quarter which follows his showmanship line in the recent Odeon "Big Show" competition in Canada.

Harold James, manager of the Lyric theatre, Portsmouth, Ohio, has entries in the third quarter for the Quigley Awards, from a town that is fast becoming a city of showmen, if we can judge by our mail and the arrival of substantial campaigns from several contenders.

J. P. Papineau, manager of the Electra theatre, Montreal, Que., recently played "It Came From Outer Space" in the French version, with exploitation to match, and similar results to those obtained in any language.

Bob Diem, manager of Loew's Colonial theatre, Reading, has had some unusually fine stuff across this desk in the current quarter for the Quigley Awards, and we are reminded that we must see downstate Pennsylvania again soon. His throwaway on "Executive Suite" was a simulated tear-sheet from an executive's desk calendar, for the opening date.



This is from Kentucky, home of many adopted sons and daughters, and the Kentucky Colonels. Left to right, above, Mr. L. B. Mayer, a good judge of Kentucky horses and pretty girls; Miss Diana Hunt, who was picked as "Miss Kentucky of 1954"—and Colonel Bob Cox, manager of Schine's Ben Ali theatre, Lexington, who says he's stumping for the 18-year old University of Kentucky student to win the "Miss America" contest this year, with lots of theatre promotion. Our compliments, from one Colonel to another.

## Ed Linder's New Post

Ed Linder, long a member of the Round Table, and with substantial experience in places where we've seen him in action, has



Ed Linder

taken the management of the deluxe downtown Gopher Theatre in Minneapolis, operated by the Berger Amusement Company. He's already well started on his job, and this is by way of adding a postscript to a story that's been in our holdover copy. Last week he was married to Miss Bernice Schwartz,

formerly assistant manager of the Flamingo and Roosevelt theatres in Miami Beach, so that's another husband-and-wife team in our Round Table membership.

Previously, Ed Linder worked with Frank Boucher, in Washington, and managed the deluxe Ontario theatre, in the north west residential area. He has had somewhat of a record opening new theatres, having supervised and opened three East Coast deluxers in recent years. He opened the million-dollar Roosevelt in Miami in 1949, and the rebuilt Astor theatre in Syracuse, in 1951. He was 14 years with Loew's and manager of the Criterion theatre and the Winter Garden theatre, on Broadway. The Gopher is the flagship of the Berger chain, and Bob Karatz is the other partner in this deluxe operation. He also has another small chain of theatres.

### "Business Week" Awards "Waterfront" Oscars

In a highly unusual move, the current issue of "Business Week," McGraw-Hill's weekly bible for the business and industrial world, carries a five-page review of Columbia's "On the Waterfront." Under the title, "Waterfront Film Dramatizes the Real," Business Week prints nine photos of scenes and principals from the Columbia film side by side with pictures of comparable events and people from New York's turbulent waterfront. Noting that "On the Waterfront" is a leading candidate "for a whole slew of Hollywood Oscars," "Business Week" adds that "it is breathtakingly real" and "a distinguished achievement."

### "Early Bird" Matinee

Buffalo women lined up at 6:30 A.M. for an "Early Bird" matinee showing of "About Mrs. Leslie" at the Paramount theatre. Free breakfast, free taxi service, and a special admission price of 25c intrigued 1500 women who couldn't ordinarily be aroused at this hour in the morning, for potential word-of-mouth advertising. Arthur Krolick was responsible for the promotion.

## "THE EGYPTIAN" LEADS THE NEW FILM CYCLE

A civilization of 6,000 years ago will shortly leave an impact on merchandising as well as motion pictures, with the world premiere of 20th Century-Fox's "The Egyptian" next week as the most important event scheduled. This fine example of the new CinemaScope is to open in 200 situations around Labor Day. Excerpts from the film which have been shown to the trade have caused all to exclaim as to the superiority of photography and color in these impressive scenes.

MGM's "Valley of the Kings"—along archaeological lines—won front page publicity in the New York Times last month when it hit simultaneously with new discoveries in Egypt. Karl Mallak, discoverer of the Cheops relics, and Dr. Carl Hersey, professor of Fine Arts and Egyptian Culture at the University of Rochester, captured newspaper pages to make the Metro picture the timeliest and most thrilling film of the summer season. "Princess of the Nile"—20th Century-Fox, is in release, while Warner Brother's "Land of the Pharaohs" is still in production—so there will be an Egyptian influence at the box office for many months to come, with pictures enough to go around.

### Colorful Promotions

Merchandising will prosper under this influence, for there are so many new things that will be developed for the joint benefit of showmen and merchants. For instance, among the colors, you'll find Carnelian Red, Golden Fig, Temple Tan, Delta Blue, Nile Green, and Kohl Black—all of which will set the feminine contingent on their respective ears. Cecil B. DeMille is coming up with his newest version of "The Ten Commandments" produced in Egypt, but he has already been outdone in one of his trademark sequences—you'll see the scene in "The Egyptian." Cleopatra, most glamorous of women, epitomizes Egyptian culture, sophistication and enchantment. Even Shakespeare admitted she was "A lass unparallel'd." The men will see more pretty women, and the women will see more pretty things to wear, in this Egyptian cycle, than has been evident in any previous era of motion pictures. It says here that female entertainers were so loyal to their favorite milliners that they wore nothing but head-dresses and clusters of jewelry. You'll also

see cats—glorified, contented cats, as dignified and regal as their imperial patronesses. That's just to give you a showman's idea of what's looming on the horizon.

Over a million people in 150 cities have seen and inspected 20th Century-Fox's two mobile exhibits which have been heralding the approach of "The Egyptian" in a trans-continental tour. Crowds of 20,000 persons, greeted by Egyptian hostesses taking charge of lion and leopard cubs, have viewed the exhibits, while millions more have seen the TV appearances of the visiting starlets. Newspaper publicity has reached a new high, with the interest created in the Egyptian locale. A national 24-sheet billboard campaign larger in scope than any in the history of the company has been placed, with 3500 posters on display in 51 cities, prior to the opening runs. An initial segment of 54 window displays in New York City alone, with Bonwit Teller's Fifth Avenue store leading the parade, has unveiled the theme of the film and the merchandising effort to follow. Many stores will display original costumes, worn by pseudo-Egyptians who have the same qualifications of the original courtiers.

### Public Relations Tours

Conferences to set the merchandising schedule have been held in 38 domestic and Canadian offices of 20th Century-Fox, conducted by division and branch managers, for the benefit of field exploiters, local circuit advertising and promotion people, and opinion makers. Two public relations tours, to hit a combined total of 350 cities will be headed by Charles Le Maire, costume designer for the picture, and Bert Lytell, as a speaker before civic clubs and organizations. The best-selling novel, upon which "The Egyptian" is based, written by Mika Waltari, is also the subject of many book tieups. Cued by the outstanding success of "The Robe" soundtrack album, Decca Records will issue a special long-playing album of theme music for "The Egyptian," with special attention to disc jockeys throughout the country. Two thousand leading department and speciality stores have already signed up to join the national merchandising campaign in connection with local playdates. A special kit, with suggestions for window and indoor displays will reach the stores independently.

### Schine Manager Stages Little Sister Contest

Tony Anderson, manager of Schine's Pontiac theatre, Saranac, N. Y., had a "Miss Playground of 1954" contest and the contenders were from four to eight years old, with plenty of applause from big brothers, parents and friends of their families.

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WEEKLY REPORT—supplementing the monthly department

## Two Candy Firms Stick to Chocolate

Despite continued high prices for cocoa beans, two candy manufacturers—Mars, Inc., Chicago, and the Delson Candy Company, New York—have announced their determination to continue the use of pure chocolate coatings in their products, according to a recent report by the publication *Candy Industry*.

Victor H. Gies, vice-president of Mars, said that chocolate prices would not now influence that company's policy towards the use of pure chocolate coatings on its candy bars. The Delson firm, while stating a belief that confectioners coatings are "suitable for certain candies," revealed its decision to stick with pure chocolate coatings for its thin mints and peppermint.

The importance that Mars attaches to this

decision is emphasized by a report that the firm will incorporate the phrase "honest-to-goodness" chocolate in all its national advertising for the coming year. Magazine ads for Mars products will give good display to the phrase and television and radio commercials also will emphasize the slogan.

The Delson company, in citing reasons for retaining chocolate coatings, pointed to experiments conducted with the firm's candies which revealed the inadvisability of switching to confectionery coatings.

## Popcorn Acreage Cut up to 50%

Popcorn acreage for 1954 has been voluntarily curtailed by farmers between 45% and 50%, according to a report by the Popcorn Processors Association, Chicago. The group conducted a survey at an emergency meeting of processors held in Chicago recently for the purpose of appraising crop losses resulting from the drought.

The voluntary curtailment of acreage was a result of low prices paid to farmers for the 1953 crop, according to Pete Olesen, president of the Popcorn Processors Association.

Reporting further on growing conditions in popcorn areas, Mr. Olesen noted that some territories have normal conditions with the prospect of good yields; some report the prospect of reductions in yield of 40% to 45% below normal; while other areas report the worst drought conditions in history, forcing complete abandonment of the popcorn fields there.

## Candy Sales Show Drop In Report for May

Manufacturers' sales of confectionery and chocolate products continued a downward trend in May, dropping 7% below the figure for the same month in 1953 and 21% below April sales this year, according to an estimate by the Bureau of the Census, Department of Commerce, Washington, D. C. Following an increase in March, sales decreased also in April. The May sales totalled \$59,275,000.

### Promoting Special Snack Bar Items

THE FINE record that Harry Wiener, manager of the Schine circuit's Oswego theatre, Oswego, N. Y., has achieved in special refreshment promotion was extolled recently in the "Sweet Talk" department of the circuit's publication, the "Schine Flash." The occasion was Mr. Wiener's success in selling "Pinochio" hats and nose masks at the snack stand in conjunction with the showing of the Disney film.

To spark interest in these special items Mr. Wiener arranged a promotion with two local merchants, the Lincoln-Mercury dealer and Boys' Town (a clothing store for tiny tots) whereby they sponsored the awarding of "Pinochio" hats to the first 25 children in line for each performance and nose masks to the second 25. In addition coupons were placed in "pay day" envelopes each Saturday before the film's playdates, and these were redeemable by the children for hats and masks.

Previous refreshment promotions in which Mr. Wiener broke records were in sales of 10c and 25c candy, "Peter Pan" hats and souvenir books for "The Robe."

### RULES OF THE

## QUIGLEY AWARDS

**Q** TWO Grand Award plaques will be awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year, one in smaller situations, where the manager is "on his own"—the other in larger cities, where there may be circuit cooperation.

Every three months a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select two showmen to receive the Quarterly Awards for outstanding achievement. The next seven best will receive Scrolls of Honor. Citations of Merit will be awarded to forty theatre men whose work is outstanding.

Consistency of effort is of paramount importance. Single submissions are less likely to win awards, which are made on the premise of sustained effort, but these may have news value in the Round Table.

No fancy entries are necessary. Costly and time-wasting "gingerbread" decoration are not encouraged.

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

Evidence proving authenticity of each entry should be submitted, such as photos, tear sheets, programs, heralds, etc.

The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the source.

The Quigley Awards make no distinction for size of theatre or community except the two classifications above. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies.

In addition to the awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men abroad which are deemed of special merit shall be included in the annual competition.

Address all entries to:

QUIGLEY AWARDS COMMITTEE  
MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE HERALD, AUGUST 21, 1954

# The Product Digest

## Dragnet

WB—Gangster Film, New Style

(Color by WarnerColor)

The ready-made audience for this—and it's a whopper of an audience if the TV polls are anywhere near correct—will be happy to know that Jack Webb's depiction of Sergeant Friday is at least twice as good on the motion picture screen as on TV, and up to 300 times bigger.

They will also be happy to know that the story formula which became so phenomenally successful in the weekly telecasts that it was imitated, stolen and even burlesqued remains unchanged in the motion picture. The big difference is that the motion picture camera, untied from television's rigid restrictions and given color, tells the story far more effectively, with more depth, more perspective and far more realism. And it is a tribute to the basic worth of the formula—the hard-bitten, almost documentary recital of every-day police work—that it fits the more exacting story-telling requirements of the motion picture screen.

Webb, who directed and starred in the motion picture version just as he does on TV, and his producer, Stanley Meyer, were ably assisted in translating their methods to the screen. Working from a screenplay by Richard L. Breen, they were given a cast of capable supporting players and the Warner studio's best technical help. The resulting production is a tight tale of cops and gangsters told from the new and fascinating viewpoint of the police rather than of the gangsters.

It opens with shock impact—a brutal and bloody gang murder before the title and credits are given—and moves from there to the close and detailed depiction of the exhaustive, almost humdrum police work necessary to convict the killers, the frustrations when witnesses refuse to testify and clues lead nowhere and the final elation when their hard work turns up the necessary evidence.

In keeping with Webb's formula the police work is grim and implacable and the men themselves never relax from being policemen. To relieve this in the interests of the motion picture audiences the story adds just the slightest hint of romantic interest in the person of Ann Robinson as a policewoman. Beyond that, too, there is a singularly outstanding sequence in which Virginia Gregg as the sodden and bereaved widow of one of the killers decides to talk to the police.

In two scenes, the killing itself and a bloody fist fight, the picture equals or surpasses others of its kind in the modern trend toward detailed brutality.

All in all it is a ready-made success for exhibitors and audiences alike.

Seen in a New York projection room. Reviewer's Rating: Very Good.—JAMES D. IVERS.

Release date, September 4, 1954. Running time, 89 minutes. PCA No. 17096. General audience classification.

Sergeant Joe Friday.....Jack Webb  
Officer Frank Smith.....Ben Alexander  
Grace Downey.....Ann Robinson  
Capt. Hamilton.....Richard Boone  
Stacy Harris, Virginia Gregg, Victor Perrin, Georgia Ellis, James Griffith, Dick Cathcart, Malcolm Atterbury, Willard Sage, Olan Soule, Dennis Weaver, James Anderson, Monte Masters, Herb Vigran, Virginia Christine, Guy Hamilton, Ramsey Williams

## A Bullet Is Waiting

Columbia—Paths of Violence

(Color by Technicolor)

Strong portions of action and violence are mixed with the question of good and evil in "A Bullet Is Waiting." There is just a quartet

of actors in the cast, Jean Simmons, Rory Calhoun, Stephen McNally and Brian Aherne, and the picture in general is made for standard entertainment tastes.

The screenplay concocted by Thames Williamson and Casey Robinson from a story by the former, brings the four together on a desolated stretch off the California coastline. It seems that McNally, a sheriff, is bringing his prisoner, Calhoun, back to Los Angeles when their plane is forced down. A wild scuffle ensues and McNally winds up with some scars and a disabled ankle. Miss Simmons, on whose ranch the two men are trespassing, finds herself in the predicament of having to put the two up for the night as a result of a violent storm.

After calm settles, each man presents his version of the facts behind the crime. McNally claims Calhoun is a cold-blooded gunman while the latter gives his story of justifiable manslaughter in self-defense. In the meantime Miss Simmons slowly falls in love with Calhoun. As the story proceeds it trots out some preachments on right and wrong between bursts of combat and argument between the two men.

In the final stretches of the film Mr. Aherne, philosopher-father of Miss Simmons, returns to the ranch and lays the groundwork for all four participants to return to Los Angeles and face the judgment of the court.

A John Farrow production, it was produced by Howard Welsch and directed by Farrow.

Seen at the home office projection room. Reviewer's Rating: Good.—MANDEL HERBSTMAN.

Release date, September 1954. Running time, 82 minutes. PCA No. 16927. General audience classification.

Cally Canham.....Jean Simmons  
Ed Stone.....Rory Calhoun  
Sheriff Munson.....Stephen McNally  
David Canham.....Brian Aherne

## Security Risk

A-A—Commies and the FBI.

Billing strength — John Ireland, Dorothy Malone, Keith Larsen—is the prime showmanship value of this production by William F. Broidy concerned with Commies, FBI agents and atomic formulae. It's a free-rolling film, replete with killings, escapes, pursuits and captures, plus a spot of feminine allure now and then to spice up the scenery, which is principally Big Bear, a winter-resort community in the mountains a half-day drive from Los Angeles, horizontally, plus upwards to above the snow line. While the story never waxes overwhelmingly convincing, it stays inside the bounds of possibility and it does, of course, dramatize America's zealotry in protecting national secrets.

The story by John Rich was scripted by himself and Jo Pagano, and the direction is by Harold Schuster, with William Beaudine, Jr., as assistant. These are craftsmen who know their business well.

Miss Malone and Dolores Donlon are good and bad sisters, respectively, enjoying the skiing at Big Bear when the picture opens, and Ireland, another guest, turns out to be an FBI agent when, in due course, an atomic formula in possession of a vacationing scientist is filched by Commies. The deductions, killings and arrests, which make up the action of the picture, are of consistently level quality, and the outcome is standard.

Previewed at Studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date August 8. Running time 69 min. PCA No. 17015. General audience classification.

Ralph Payne.....John Ireland  
Donna Weeks.....Dorothy Malone  
Keith Larsen, Dolores Donlon, John Craven, Suzanne Ta Fel, Joe Bassett, Burt Wenland, Steven Clark

## The Little Kidnappers

J. A. Rank-U.A.—Nova Scotia Pioneers

A tale of how two little boys, aged five and eight, bring love and happiness into the bleak lives of a small family of Nova Scotia pioneers is "The Little Kidnappers," a J. Arthur Rank presentation being handled this side by United Artists. The film has been handsomely produced and, for the most part, is admirably acted by the British cast. Art house reception should be warm and healthy, principally because of the performances of Jon Whiteley and Vincent Winter in the title roles. Master Whiteley still is fondly remembered hereabouts for his remarkable performance in last year's "The Stranger in Between," another Rank import.

Neil Paterson's screenplay, however, is not as pointedly written as it might be. Much too much time is spent in setting the time and place (turn-of-the-century Nova Scotia backwoods) and the people (a harsh, unbending farmer, his browbeaten wife and their down-trodden daughter). It is into this household that the boys come, the orphaned children of the farmer's son who was killed in the Boer War. The boys dream of some day owning their own dog, but the dream is turned aside with grim finality by the stern grandfather. Thus, when the boys come upon a baby, seemingly abandoned in the woods, they adopt it as their pet, keeping it alive and well for several days in its own little hutch while unknown to them, half the countryside is out looking for the "kidnappers."

The upshot is that when the "crime" is discovered, the eldest child is tried for the kidnapping and threatened with reformatory. All ends happily, however, as the grandfather sees his own responsibility in the matter and sets about with moving earnestness to right the many wrongs.

The episode of the baby and the endeavors of the boys to take care of it, including their speculations on what it will do when it grows up (they figure that will take about a year) make for delightful film fare, full of both pathos and charm.

Another plot strand, neither so amusing or original, has to do with the grandfather's feud with a local Boer which in turn prevents his daughter's marriage to a Boer doctor.

The boys are the film's chief attractions, although equally competent jobs are turned in by Duncan Macrae as the patriarch, Jean Anderson as the mother and Adrienne Corri (the red-headed beauty of "The River") as the daughter. Philip Leacock directed with perhaps just a little too much attention to individual detail and not enough to the overall effect. Sergei Nolbandov and Leslie Parkyn produced.

Seen at the United Artists screening room in New York. Reviewer's Rating: Good.—VINCENT CANBY.

Release date, not set. Running time, 93 minutes. PCA No. 17107. General audience classification.

Granddaddy.....Duncan Macrae  
Grandma.....Jean Anderson  
Kirsty.....Adrienne Corri  
Theodore Bikel, Jon Whiteley, Vincent Winter, Francis De Wolfe, James Sutherland, John Rae, Jack Stewart, Jameson Clark, Eric Woodburn, Christopher Beeny, Howard Connell

## Khyber Patrol

World Films-U.A.—Action in India

(Color by Color Corp. of America)

Action in India, turn-of-the-century style, is the stuff of "Khyber Patrol," wherein a head-strong rogue turns hero and thus wins the be-

(Continued from preceding page)

lated respect of his pompous regimental comrades in the Lancers. Something new has been added, however, in that the real villain, always offstage left, is the Russian Bear who finances the native uprisings in hopes of one day taking over Afghanistan and eventually perhaps India. In this case the combination of old and new add up to melodrama of only average appeal and that, particularly, for the youngsters.

Richard Egan stars as the Canadian-born Lancer who is justifiably impatient with the diplomatic folderol. Pretty, doe-eyed Dawn Addams is, of all things, the colonel's daughter. The situation, according to the screenplay by Jack DeWitt, concerns the efforts of the British Lancers to maintain their hold on Khyber Pass in the face of guerrilla warfare sponsored by the Russians, who are trying to provoke an "incident" and thus justify a move into neutral Afghanistan, the key to British-held India. Chief plotters are Raymond Burr, a supposedly friendly Afghan border policeman, and Donald Randolph, a rather stylish sheik being held in protective custody by the British.

Egan incurs the wrath of his superiors when he violates Afghan neutrality in pursuit of the guerillas and indirectly is responsible for the massacre of half his troops. To right himself, both with his buddies and Miss Addams, whose unloved fiancée was killed in the massacre, he gets himself thrown out of the regiment and joins the enemy, thus better to wreck their plans. He is successful on all counts.

A certain amount of basic excitement is generated by the simple and never surprising plotting. Performances and the direction by Seymour Friedman are in the same key. The colors by the Color Corporation of America are good, giving some quality to a production not distinguished in other respects.

The production is a World Films presentation for United Artists release. Richard Schayer did the original story.

Seen at the United Artists screening room in New York. Reviewer's Rating: Fair.—V. C.

Release date, September, 1954. Running time, 71 minutes. PCA No. 16959. General audience classification.  
Cameron .....Richard Egan  
Diana .....Dawn Addams  
Ahmed .....Raymond Burr  
Patric Knowles, Paul Cavanaugh, Donald Randolph, Philip Tonge, Patrick O'Moore, Laura Mason

## FOREIGN REVIEWS

### PARIS INCIDENT

Arthur Davis—French with English Subtitles

Highlighting this latest French import by the Arthur Davis Releasing Organization is the background of lower middle class life in Paris—funny, pathetic, picturesque, sad and robust, all at the turn of a corner or camera angle. The foreground, however, is occupied by a sincere but contrived little drama that tries the patience almost more than the heart strings.

It has to do with a valiant little boy, Gerard Gervais, and his adventures on his second night as telegraph messenger. He is given three telegrams to deliver, one of which is to a M. Herriot whom his superintendent explains is the president of the Chamber of Deputies. In his excitement the boy runs his bicycle into a lorry, losing the telegrams in the ensuing fracas. The rest of the film is the often amusing often agonizing search for the missing messages and especially that one destined for M. Herriot. The latter, it turns out, runs a coal yard.

Gervais is befriended first by a glum, wise-beyond-her-years little girl, and then in turn by an off-duty police superintendent, a schoolmaster and a manufacturer of cookie tins, with additional help from a fireman and a flower vendor, among others. It's in these people that "Paris Incident" comes to life with humor and vitality, as in an incident when a huge fire engine is purloined to retrieve one of the telegrams which has become lodged in the grill-work of a third floor balcony.

Henri Decoin has directed with a heavy hand,

over-emphasizing and drawing out the little boy's unhappiness to the point where the feeling of spontaneity and audience identification are lost. The photography is good, if a little grim, for the general tone of the story. Performances are generally excellent, especially those of Gervais; Olivier Hussenot, the policeman; Henry Cremioux, schoolmaster; Jacques Parride, the cookie tin maker, and Alex Gordon, the fireman.

Madame Goulian produced from an original scenario and script by Alex Joffe. Flore Falvey plays the harmonica theme which adds quite nicely to flavor of Parisian ambiance. Christian Fourcade, of "Little Boy Lost," is seen briefly in a very minor role.

Seen at a New York screening room. Reviewer's Rating: Good.—V. C.

Release date, September, 1954. Running time, 80 minutes. General audience classification.

Antoine .....Gerard Gervais  
Amelie .....Pierrette Simonet  
Police Superintendent .....Olivier Hussenot  
Christian Fourcade, Henry Cremioux, Jacques Parride, Edwin Machnik, Germaine Michel, Henry Marchand, Margaret Zolen, Darnay, Alex Gordon, Jules Nicola

## SHORT SUBJECTS

### SOLID IVORY (U-I)

Walter Lantz Technicolor Cartune (9355)  
(Reissue)

Woody Woodpecker is shooting pool down on the farm when his cue ball jumps the table and rolls into the hen house where the hen is sitting on her eggs. She mistakes the ball for another of her eggs and insists on keeping it to the consternation of Woody.

Release date: June 28, 1954 7 minutes

### BABY BUTCH (MGM)

Technicolor Cartoons (W-546)

Butch, an alley cat, sees Tom through a window putting food away in the refrigerator and then and there he decides to give up his garbage collecting. Disguised as a baby, he enters the quiet domain. The hoax is found out, however, amid complications. In color by Technicolor.

Release date: August 14, 1954 7 minutes

### FIDDLING AROUND (Columbia)

Comedy Favorites (6436) (Rerelease)

Monty Collins and Tom Kennedy are crack operatives for a detective agency. Assigned to safeguard a famous violinist's instrument, Tom and Monty mistake the artist for a thief. While pulling him in real thieves steal the violin. After a merry chase Monty and Tom corral the real crooks and manage to console the violin player.

Release date: July 8, 1954 17½ minutes

### MELODY OF YOUTH (WB)

Melody Master Bands (2801) (Rerelease)

In a magnificent setting Peter Merenblum's California Junior Symphony plays such perennial favorites as "Blue Danube," "Dark Eyes," "Beautiful Dreamer" and the "Washington Post March."

Release date: September 4, 1954 10 minutes

### RIDING THE WIND (RKO)

Screenliner (44212)

The sport of gliding in motor-less, lighter-than-air craft is the subject of this Screenliner. The locale is the valley of the Enne River in the Austrian Tyrol, where young people from all over Europe come to study gliding, theoretically and in action.

Release date: July 23, 1954 8 minutes

### WILD PETS FOR PLAY (Paramount)

Grantland Rice Sportlight (R13-11)

Herein are presented candid glimpses of the playful antics of three groups of wild animals. First shown are a group of lion cubs attacking a set of inflated toy balloons while the older lions try to catch some other balloons floating high in the air. Next come the otters, frolicking on the Florida shore, and lastly a boxing match staged by a pair of chimps.

Release date: July 23, 1954 9 minutes

### BIRD BRAIN BIRD DOG (MGM)

Technicolor Cartoon (W-545)

Barney Bear doesn't know it but the dog he takes with him at the start of the hunting trip is a member of a bird loving society and tries every trick in the book to prevent Barney's shooting any birds. Finally the dog pretends to be shot and gets Barney to sign a pledge never to shoot again, at which point hundreds of happy little pheasants flock around the pair.

Release date: July 31, 1954 7 minutes

### FISHERMAN'S LUCK (20th-Fox)

Terrytoon in Technicolor (5419)

Gandy Goose and his partner the cat go fishing. As usual, Gandy's luck far outdistances that of the cat. In no time, however, the two have a boat load of amazing fish, including sunfish, starfish, eels and flying fish. Their toughest customer is a devil fish, which Gandy and the cat subdue only after a series of high-flying and low-diving adventures.

Release date: July, 1954 7 minutes

### STALLIONS ON PARADE (Universal)

Variety Views (9345)

Herein is traced the training of the Lipizzan breed of horses, a breed originated in Spain and preserved for the last 300 years in Austria, from the very first days down to the annual show held in the village of Lipizza in the Austrian province of Styria.

Release date: July 26, 1954 9½ minutes

### MR. MOOCHER (Columbia)

Color Favorites (6614) (Rerelease)

The Fox and the Crow, perennial adversaries, are the key figures in this cartoon. Advised by a radio program to "love thy neighbor," the Crow throws himself into the act so well that he practically drives the Fox crazy with his kind attention.

Release date: July 8, 1954 7 minutes

### SLEEPY TIME SQUIRREL (MGM)

Technicolor Cartoon (W-543)

Barney Bear, chopping wood before retiring for the winter, accidentally chops up the squirrel's home so the squirrel thus is forced to spend the winter with Barney. All does not go well at first, however, what with the squirrel's snoring, hunger, thirst and nightmares. Eventually, all turns out all right.

Release date: June 19, 1954 7 minutes

### ANTS IN YOUR PANTRY (20th-Fox)

Terrytoon in Technicolor (5421)

A wry and amusing view of the life of the busy, busy ant. The ant colony here is building a giant community center for their queen, who is "expecting." Eventually the hundreds of eggs hatch and the many young have to be taken care of via conveyor belt. Finally the "forgotten" ants (the fathers) appear to push what turns out to be a regular parade of baby carriages.

Release date: August, 1954 7 minutes

### IN DARKEST FLORIDA (Paramount)

Topper (M13-6)

A tour through the Florida "jungles," which in reality are not jungles at all but the locale for a series of shows for tourists. Seen in amidst the tropical trees and rich, colorful foliage are flamingos, parrots, monkeys, anteaters and even a baby pigmy hippo.

Release date: July 9, 1954 9 minutes

### THE CAT'S REVENGE (20th-Fox)

Terrytoon in Technicolor (5420)

After a particularly trying session with the little mouse Roquefort, the cat sticks a cannon through the window and is about to blow Roquefort to kingdom come. The cat's conscience, however, appears and asks the cat to remember all the good times he and Roquefort have had. The cat remembers, and each time the remembered incident results in the cat getting the worst of it. Now really angry, the cat is about to set off the cannon, when Roquefort takes off the "conscience" disguise and twists the cannon muzzle to blow the cat to smithereens.

Release date: August, 1954 7 minutes

MOTION PICTURE HERALD, AUGUST 21, 1954



# "What the Picture did for me"

## Allied Artists

**JACK SLADE:** Mark Stevens—Played this with "Paris Playboys" (AA). Due to heavy rains all night, only had a fair attendance. Both pictures very good, particularly "Jack Slade," which was better than the average western—at least the hero did not get the girl in the end. Played Saturday, July 31.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

## Columbia

**BIG HEAT:** Glenn Ford, Gloria Grahame—We played this over the weekend, and considering the fact that there was Ringling's Barnum & Bailey circus in town, we held out pretty good. This picture everyone enjoyed very much, especially the performance by Glenn Ford as the police sergeant. It seems as though many people read the story in the Saturday Evening Post and wanted to see it on the screen. You cannot go wrong on this picture—play it by all means. Played Friday, Saturday, Sunday, August 6, 7, 8.—Terry Louis Callaghan, Plaza and State Theatres, Sandusky, Ohio.

**5,000 FINGERS OF DR. T.:** Peter Lind Hayes, Mary Healy—This fantasy was well acted and directed, but was over the heads of most of our patrons. The children (we had an unusually high number for this one) liked it. Not as many walk-outs as I thought there would be. We were told by our booker that there are two versions to this one—68 minutes and 88 minutes. We were supposed to get the short version, but received the long one. The short version probably would be appreciated better. This is a good one to put in the "Children's Film Library." Played Wednesday, Thursday, August 4, 5.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

**MISS SADIE THOMPSON:** Rita Hayworth, Jose Ferrer—Business off badly. Rita Hayworth no draw here. Played Sunday, Monday, August 8, 9.—Shirley Booth, Booth Theatre, Rich Hill, Mo.

**WESTERN CARAVANS:** Charles Starrett—Good Starrett reissue. Columbia, how about a reissue on "Cowboy Canteen"? Played on Saturday—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

## Paramount

**ABOUT MRS. LESLIE:** Shirley Booth, Robert Ryan—You will see some superb acting on the part of these two stars, but this alone will not help your box office. Small towns, beware and save your money. Business fair. Played Sunday, Monday, Tuesday, Wednesday, Thursday, August 8, 9, 10, 11, 12.—Keith Hansen, State Theatre, Petaluma, Calif.

**MONEY FROM HOME:** Dean Martin, Jerry Lewis—In spite of showing this after my two competitors, was very well pleased with the attendance. People laughed and laughed—never heard so much laughing. Jerry Lewis is the zaniest guy I have ever seen on film. Played Thursday, Friday, August 5, 6.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

**SECRET OF THE INCAS:** Charlton Heston, Nicole Maurey—We hope the Incas found the secret. We certainly didn't find the secret for business. This one has color, but if you need business, don't look to this picture. Played Wednesday, Thursday, Friday, Saturday, July 28, 29, 30, 31.—Keith Hansen, State Theatre, Petaluma, Calif.

## RKO Radio

**BADMAN'S TERRITORY:** Randolph Scott, Ann Richard—Played this along with "Big Heat" (Col.)—just another western with Randolph Scott as the rough, tough marshal. This was a reissue and was to my mind one of the worst pictures he made. If it had not been for the other half of our bill on the program, there would have been a lot of disappointed people. He has made very few poor ones, but here is

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

one for the book. Played Friday, Saturday, Sunday, August 6, 7, 8.—Terry Louis Callaghan, Plaza and State Theatres, Sandusky, Ohio.

**FRENCH LINE:** Jane Russell, Gilbert Roland—Cannot see anything wrong with the picture. Had it first run in our area and had a very good Sunday-Monday crowd, but Tuesday and Wednesday it was just another picture. Our people are only weekend customers. Played Sunday, Monday, Tuesday, Wednesday, August 1, 2, 3, 4.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

**MONTANA BELLE:** Jane Russell, George Brent—Built this old one with the theme. "See that 'French Line' Gal," and it did much better than average business. Second time played. Good product too. Played Wednesday, Thursday, August 4, 5.—Major I. Jay Sadow, Starlite Drive-In Theatre, Rossvalley, Ga.

**PETER PAN:** All Cartoon Feature—I don't know why I keep running these feature length cartoons. My people won't come and see them even when they're good, like this one was.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

**SUSAN SLEPT HERE:** Dick Powell, Debbie Reynolds—This was enjoyed by everyone. Debbie Reynolds did a bang-up job, and Dick Powell certainly wasn't asleep. If you don't book this one, then you don't need business. Susan can sleep here more often! Business excellent. Played Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, August 1, 2, 3, 4, 5, 6, 7.—Keith Hansen, State Theatre, Petaluma, Calif.

## Realart

**ARIZONA TRAIL:** Tex Ritter, Fuzzy Knight—Good reissue of a program western. Fuzzy Knight got many laughs. Played Saturday, August 7.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

## Republic

**UNTAMED HEIRESS:** Judy Canova, Don Barry—It takes a good corny picture to step up your weekend. Doubled with "Stampede" and did 50% over normal business. Played Friday, Saturday, August 6, 7.—Shirley Booth, Booth Theatre, Rich Hill, Mo.

## Twentieth Century-Fox

**GARDEN OF EVIL:** Gary Cooper, Susan Hayward—This is one of the best CinemaScope pictures made to date. Hats off to Gary Cooper, who played "Hooker," and also to the entire cast who made this picture possible. You will positively not go wrong on this one. It's worth the price to see the scenery alone in all its color and greatness. Everyone who saw it was highly pleased and had an evening well spent. Played Wednesday, Thursday, Friday, Saturday, August 4, 5, 6, 7.—Terry Louis Callaghan, State Theatre, Sandusky, Ohio.

**MISS ROBIN CRUSOE:** Armanda Blake, George Nader—Used this on Saturday double bill and had several compliments. Played Saturday, August 7.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

**THREE COINS IN THE FOUNTAIN:** Clifton Webb, Dorothy McGuire—Saw this at another theatre and couldn't help reporting on it because I haven't been quite so entertained in many a day. Here is a picture that no person could say he didn't like, unless he's someone who doesn't like the world he's living in. There is nothing especially outstanding about it save the beautiful photography (and in CinemaScope), yet it is one of the most wonderful pic-

tures in a long time. Each performance is grand, and Maggie McNamara is simply great. Every exhibitor should have outstanding grosses on this one as it will please the patrons all the way. I say again—it's great!—Frank Chamrod, Leon Theatre Pleasanton, Texas.

**THREE COINS IN THE FOUNTAIN:** Clifton Webb, Dorothy McGuire—Didn't play it here, as we do not have CinemaScope as yet. Saw it at another theatre and would say this is about one of the best CinemaScope pictures I have seen yet. The photography was out of this world. Anyone in the audience who has ever visited Rome will really appreciate it and anyone who has never visited Rome will think he has seen it after viewing this wonderful picture.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

## United Artists

**BEACHHEAD:** Tony Curtis, Frank Lovejoy—Did very nicely, but I don't know whether it was the picture that drew them in or the Shetland pony that I gave away. Still believe that it's worth best playing time. (The winner desired a horse instead, so I came out better, since these are so much cheaper.) Played Sunday, Monday, July 4, 5.—Major I. Jay Sadow, Starlite Drive-In Theatre, Rossvalley, N. C.

**HIGH AND DRY (THE MAGGIE):** Paul Douglas—Another wonderful comedy from Britain. Continuous laughter from start to finish. Paul Douglas romped through this delightful comedy and proved his versatile ability to please all audiences. Played Monday, Tuesday, Wednesday, August 29, 30.—Lin. Martyn, Capitol Theatre, Niagara Falls, Ont., Canada.

## Universal

**GLENN MILLER STORY:** James Stewart, June Allyson—Wonderful entertainment that did way above average business. Good for any playing time. The only thing wrong with this is that Universal gets most of the increased business, plus what they usually get. At least we had something left this time. Played Friday, Saturday, July 23, 24.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

**SASKATCHEWAN:** Alan Ladd, Shelley Winters—After running this with "Cave of the Outlaws" (same company), was surprised that it held up as well as it did. Played it after my two competitors—one on each side of me. Played Sunday, Monday, June 27, 28.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

**TITFIELD THUNDERBOLT, THE:** Stanley Holloway—Words aren't allowed to be sent through the mail expressing what our patrons thought of this picture. We had to give a \$75 guarantee and won't make our light bill and freight on the film. It's poorer than poor. Played Sunday, Monday, Tuesday, July 4, 5, 6.—Mrs. Zubre M. Chopping, West Drive-In Theatre, Riverton, Wyo.

**YANKEE PASHA:** Jeff Chandler, Rhonda Fleming—This one should please the average movie-goer. Jeff Chandler is a favorite here. He is also very good in this one. Play it. Played Sunday, Monday, July 4, 5.—James Hardy, Shoals Theatre, Shoals, Ind.

## Warner Brothers

**SOUTH SEA WOMEN:** Burt Lancaster, Virginia Mayo—Power packed action picture, and with Burt Lancaster, made for a very nice audience. Everyone pleased with it. Coupled with "Texas Badman" (AA). Played Tuesday, Wednesday, July 27, 28.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

# THE RELEASE CHART

## Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers in this chart refer to pages in the **PRODUCT DIGEST SECTION**.

Short Subjects Chart August 14, 1954, page 106.

Features by Company July 17, 1954, page 73.

Color pictures designated by (c).

Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part for all; C, Condemned.

Under the column heading Special Data projection and available sound systems are designated by the following keys: **SYSTEM:** CS—CinemaScope; VV—VistaVision; SA—SuperScope (anamorphic print); 3D—two prints; 3D(1)—single strip. **SOUND:** Ss—four track magnetic stereophonic sound; Ss(2)—Separate stereophonic sound print; Ds—Optical directional sound, as Perspecta; Ms—single track magnetic sound; Os—standard optical sound.

All films (except CinemaScope) made in Hollywood since early 1953 are intended for aspect ratios from 1.33 to 1 up to approximately 1.75 to 1.

\*Following a title indicates a Box Office Champion.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		L. of D. Rating	Herald Review	Special Data
				(S)—synopsis Issue	Page			
A								
About Mrs. Leslie (5321)	Para.	Shirley Booth-Robert Ryan	Aug., '54	104m	May 1	2278	B	Good
Act of Love	UA	Kirk Douglas-Dany Robin	Mar., '54	108m	Dec. 19	2109	B	Very Good
Adventures of Hajji Baba (CS) (c)	Fox	Elaine Stewart-John Derek	Oct., '54					CS-Ss, Ms, Os
Adventures of Robinson Crusoe (c)	UA	Dan O'Herlihy-James Fernandez	July, '54	90m	June 12	26	A-1	Very Good
Alaska Seas (5313)	Para.	Robert Ryan-Jan Sterling	Jan., '54	78m	Jan. 23	2158	A-2	Good
Always a Bride (Brit.)	U-I	Peggy Cummins-Terence Morgan	June, '54	83m	June 12	26		Good
Angels One Five (Brit.)	Stratford	Jack Hawkins-Michael Denison	May, '54	98m	May 8	2285		Good
Apache (c)	UA	Burt Lancaster-Jean Peters	July, '54	91m	July 3	49	A-2	Excellent
Appointment for Murder (Ital.-Eng. Titles)	IFE	Dalia Scala	Feb., '54	90m	Feb. 20	2190	A-2	Fair
Arrow in the Dust (c) (5404)	AA	Sterling Hayden-Coleen Gray	Apr. 25, '54	80m	Apr. 24	2269	A-1	Very Good
B								
Bad for Each Other (624)	Col.	Charlton Heston-Lizabeth Scott	Jan., '54	83m	Dec. 12	2101	B	Good
Badman's Territory (476)	RKO	Randolph Scott-Ann Richard (reissue)	May 1, '54	98m				
Bait	Col.	Hugo Haas-Cleo Moore	Mar., '54	79m	Feb. 20	2190	B	Good
Barefoot Battalion (Greek-Eng. Titles)	Brandt	Maria Costi-Nicos Femas	June, '54	89m	June 19	34		Very Good
Battle of Rogue River (c)	Col.	George Montgomery	Mar., '54	71m	Mar. 6	2206	A-1	Good
Beachhead (c)	UA	Tony Curtis-Frank Lovejoy	Feb., '54	89m	Jan. 30	2165	A-2	Very Good
Beat the Devil	UA	Humphrey Bogart-Jennifer Jones	Mar., '54	92m	Mar. 6	2205	B	Very Good
Beau Brummell (c)	MGM	Stewart Granger-Elizabeth Taylor	Oct., '54					
Beauties of the Night (Fr.-Eng. Titles)	UA	Gerard Philippe-Gina Lollobrigida	Not Set	84m	Apr. 10	2255	B	Excellent
Best Years of Our Lives (452)	RKO	March-Loy-Andrews-Wright (reissue)	Feb., '54	170m	Dec. 19	2110		Superior
Betrayed (428) (c)	MGM	Clark Gable-Lana Turner	Sept., '54	108m	July 24	81	A-2	Very Good
Big Chase (5327)	Lippert	Lon Chaney-Glenn Langan	June 18, '54					Ds
Big Rainbow (c)	RKO	Jane Russell-Gilbert Roland	June, '54					
Bitter Creek (5423)	AA	Wild Bill Elliott	Feb. 21, '54	74m	Mar. 13	2214		Good
Black Glove (5307)	Lippert	Alex Nicol	Jan. 29, '54	74m	Jan. 30	(S)2167		
Black Horse Canyon (c) (423)	Univ.	Joel McCrea-Mari Blanchard	June, '54	81 1/2m	May 22	2	A-1	Good
Black Shield of Falworth, The (429) (CS) (c)	Univ.	Tony Curtis-Janet Leigh	Sept., '54	99m	Aug. 7	97	A-1	Excellent
Blackout (5309)	Lippert	Dane Clark-Belinda Lee	Mar. 19, '54	87m	Apr. 24	2270		Good
Border River (c) (409)	Univ.	Joel McCrea-Yvonne de Carlo	Jan., '54	81m	Jan. 9	2134	A-2	Good
Both Sides of the Law (Brit.) (482)	U-I	Peggy Cummins-Rosamund Johns	Jan., '54	94m	Jan. 16	2141	A-2	Good
Bounty Hunter, The (c)	WB	Randolph Scott-Dolores Dorn	Not Set		June 12	(S)27		
Bowery Boys Meet the Monsters (5419)	AA	Bowery Boys	June 6, '54	65m	July 10	58	A-1	Fair
Boy From Oklahoma (320) (c)	WB	Will Rogers, Jr.-Nancy Olson	Feb. 27, '54	88m	Jan. 16	2141	A-1	Good
Brigadoon (CS) (c)	MGM	Gene Kelly-Cyd Charisse	Sept. 24, '54	108m	Aug. 14	105		Very Good
Broken Lance (CS) (c) (419)	Fox	Spencer Tracy-Richard Widmark	Aug., '54	96m	July 31	89	A-2	Excellent
Bullet Is Waiting, A (c)	Col.	Jean Simmons-Rory Calhoun	Sept., '54	82m	Aug. 21	113		CS-Ss, Ms, Os Good
C								
Caine Mutiny, The (c)*	Col.	Bogart-Ferrer-Johnson	Special	125m	June 12	25	A-1	Superior
Capt. Kidd and the Slave Girl (c)	UA	Anthony Dexter-Eva Gabor	May, '54	83m	May 29	10	B	Good
Carmen Jones (422) (CS) (c)	Fox	Dorothy Dandridge-Harry Belafonte	Oct., '54					CS-Ss, Ms, Os
Carnival Story, The (c) (412)*	RKO	Anne Baxter-Steve Cochran	Apr. 16, '54	95m	Mar. 27	2237	B	Very Good
Casanova's Big Night (c) (5316)	Para.	Bob Hope-Joan Fontaine	Apr., '54	86m	Mar. 6	2205	A-2	Excellent
Cease Fire! (5308) (3D)	Para.	Korean War	Jan., '54	75m	Nov. 28	2085	A-1	Exc. 2D, 3D-Ss (2), Os
Challenge the Wild (c)	UA	George and Sheila Graham	June, '54	69m	June 12	26	A-1	Good
Champion, The	UA	Kirk Douglas-Frank Lovejoy (reissue)	Apr., '54	86m				
Charge of the Lancers (c)	Col.	Paulette Goddard-Jean Pierre Aumont	Feb., '54	74m	June 19	33	A-2	Good
Command, The (CS) (c) (319)*	WB	Guy Madison-Joan Weldon	Feb. 13, '54	88m	Jan. 23	2157	A-1	Very Good
Conquest of Everest (Brit.) (c)	UA	Documentary	Apr. 23, '54	78m	Dec. 12	2101	A-1	Good
Cowboy, The (5308) (c)	Lippert	Documentary	May 28, '54	69m	Jan. 9	2134	A-1	Excellent
Crazylegs (5324)	Rep.	Elroy Hirsch-Lloyd Nolan	Feb. 15, '54	87m	Oct. 31	2046	A-1	Very Good
Creature from the Black Lagoon (415-3D, 416-2D)	Univ.	Richard Carlson-Julia Adams	Mar., '54	79m	Feb. 13	2182	A-1	Good
Crime Wave (308)	WB	Gene Nelson-Sterling Hayden	Mar. 6, '54	74m	Jan. 16	2142	A-2	Good
Crossed Swords (c)	UA	Errol Flynn-Gina Lollobrigida	Aug., '54	86m	July 31	89		Fair
Cry of the City (441)	20th-Fox	Victor Mature-Richard Widmark (reissue)	Mar., '54	95m				2D, 3D, 3D(1)

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED— (S)=synopsis		L. of D. Rating	Herald Review	Special Data	
				Issue	Page				
D									
Dangerous Mission (3D) (c) (410)	RKO	Victor Mature-Piper Laurie	Mar. 6, '54	75m	Feb. 27	2197	A-1	Fair	2D, 3D
Dawn at Socorro (c) (430)	Univ.	Rory Calhoun-Piper Laurie	Sept., '54	80m	July 24	81	A-2	Very Good	
Dead End	Goldwyn	Sylvia Sidney-Humphrey Bogart (reissue)	June, '54						
Demetrius and the Gladiators									
(c) (CS) (415)*	Fox	Victor Mature-Susan Hayward	June, '54	101m	June 12	27	A-2	Excellent	CS-Ss, Ms, Os
Desperado, The (5426)	AA	Wayne Morris	June 20, '54	81m	July 10	57	A-2	Very Good	
Devil's Pitchfork (form. Ana-ta-han) (Japan)									
	Arias	Akemi Negishi	May 17, '54	91m	May 22	2		Good	
Dial M for Murder (c) (327)*	WB	Ray Milland-Grace Kelly	May 29, '54	105m	May 1	2277	A-2	Excellent	
Diamond Wizard, The (Brit.)	UA	Dennis O'Keefe-Margaret Sheridan	Not Set	83m	July 24	82		Fair	
Diary of a Country Priest (Fr.)	Brandon	Claude Laydu-Nicole Maurey	Apr. 5, '54	95m	Apr. 17	2261	A-2	Very Good	
Dirty Hands (Fr.)	McDonald	Pierre Brasseur	May, '54	99m	May 22	2		Very Good	
Dragnet (c)	WB	Jack Webb-Ben Alexander	Sept., '54	89m	Aug. 21	113		Very Good	
Dragonfly Squadron (52)	AA	John Hodiak-Barbara Britton	Mar. 21, '54	84m	Feb. 13	2182		Good	
Dream of Love (Fr.)	Davis	P. R. Willm-Mila Parley	June, '54	100m	June 19	34		Fair	
Drive a Crooked Road	Col.	Mickey Rooney-Dianne Foster	Apr., '54	82m	Mar. 20	2229	A-2	Good	
Drums Across the River (c) (422)	Univ.	Audie Murphy-Lisa Gaye	June, '54	78m	May 22	1	A-2	Very Good	
Drums of Tahiti (3D) (c)	Col.	Patricia Medina-Dennis O'Keefe	Jan., '54	73m	Dec. 26	2119	A-2	Good	2D, 3D
Duel in the Jungle (c) (332)	WB	Jeanne Crain-Dana Andrews	Aug. 21, '54	102m	Aug. 14	105		Good	
Duel in the Sun (c)	SRO	Jennifer Jones-Gregory Peck (reissue)	Not set						
Duffy of San Quentin (321)	WB	Joanne Dru-Paul Kelly	Mar. 13, '54	78m	Feb. 13	2182	B	Good	
E									
Earrings of Madame De (Fr.)	Arlan	Boyer-Darrieux-De Sica	July 19, '54	105m	July 31	89		Good	
Eddie Cantor Story (c) (316)	WB	Keefe Brasselle-Marilyn Erskine	Jan. 30, '54	116m	Dec. 19	2109	A-1	Very Good	
Edge of Divorce (Brit.)	Kingsley	Valerie Hobson-Philip Friend	July, '54	83m	July 10	57	A-2	Fair	
Egg and I, The (426)	Univ.	C. Colbert-Fred MacMurray (reissue)	July, '54	108m	June 5	17		Very Good	
Egyptian, The (420) (c) (CS)	Fox	Edmund Purdom-Gene Tierney	Sept., '54						CS-Ss, Ms, Os
El Alamein (620)	Col.	Scott Brady-Rita Moreno	Jan., '54	67m	Dec. 12	2101	A-1	Fair	
Elephant Walk (c) (5317)*	Para.	Elizabeth Taylor-Dana Andrews	June, '54	103m	Apr. 3	2245	A-2	Very Good	
Enchanted Cottage (472)	RKO	Dorothy McGuire-Robert Young (reissue)	Mar., '54	91m					
Escape from Fort Bravo (c) (409)	MGM	William Holden-Eleanor Parker	Dec. 4, '53	98m	Nov. 7	2061	A-1	Very Good	
Every Girl Should Be Married (570)	RKO	Cary Grant-Betsy Drake (reissue)	Aug. 7, '54						
Executive Suite (423)*	MGM	Holden-Allyson-Stanwyck-March-Douglas	Apr., '54	104m	Feb. 27	2197	A-2	Excellent	
F									
Fangs of the Wild (5311)	Lippert	Charles Chaplin, Jr.-Onslow Stevens	Apr. 2, '54	71m	Mar. 13	2214		Good	
Far Country (c) (428)	Univ.	James Stewart-Ruth Roman	Not Set		June 19	(S)34			
Final Test (Brit.)	Continental	Robert Morley-Jack Warner	Jan., '54	84m	Feb. 13	2183	A-1	Very Good	
Fireman Save My Child (421)	Univ.	Spike Jones and His City Slickers	May, '54	80m	Apr. 24	2270	A-1	Good	
Flame and the Flesh (c) (421)	MGM	Lana Turner-Carlos Thompson	May, '54	104m	May 1	2277	B	Excellent	
Flamenco (c) (Span-Eng. Narr.)	Lewis	A. P. Lopez-Ballet Espanol	May 21, '54	110m	May 29	10		Very Good	
Flight Nurse (5301)	Rep.	Joan Leslie-Forrest Tucker	Mar. 1, '54	90m	Nov. 7	2062	A-1	Fair	
Forbidden (407)	Univ.	Tony Curtis-Joanne Dru	Jan., '54	85m	Nov. 28	2086	B	Good	
Forever Female (5312)	Para.	G. Rogers-W. Holden-P. Douglas	Jan., '54	93m	June 6	1861	B	Excellent	
Forty Niners, The (5424)	AA	Wild Bill Elliott-Virginia Grey	May 9, '54	71m	May 8	2285	A-2	Good	
Francis Joins the WACS (427)	Univ.	Donald O'Connor-Julia Adams	Aug., '54	95m	July 3	49	A-1	Excellent	
French Line (c) (2D-437, 3D-407)*	RKO	Jane Russell-Gilbert Roland	Feb. 8, '54	102m	Jan. 9	2134	C	Good	3D, 2D
Fugitive in Trieste (Ital.)	IFE	Jacques Sernas	Jan., '54	83m	Jan. 30	2167	B	Fair	
G									
Gambler from Natchez (c) (417)	Fox	Dale Robertson-Debra Paget	Aug., '54	88m	Aug. 7	97		Good	
Garden of Evil (c) (CS) (416)*	Fox	Gary Cooper-Susan Hayward	July, '54	100m	July 3	49	A-1	Excellent	CS-Ss, Ms, Os
Genevieve (c) (Brit.) (481)	U-I	Dinah Sheridan-John Gregson	Feb., '54	86m	Feb. 20	2190	A-2	Excellent	
Genoese Dragnet (Ital.)	IFE	Charles Rutherford-Lianella Carell	Mar., '54	106m	Mar. 6	2206		Good	
Geraldine (5302)	Rep.	John Carroll-Mela Powers	Apr. 1, '54	90m	Dec. 12	(S)2103	A-1		
Gilbert & Sullivan (c) (Brit.)	UA	Maurice Evans-Robert Morley	Jan. 8, '54	105m	Oct. 31	2045	A-1	Excellent	
Girl for Joe (325)									
(form. Force of Arms)	WB	William Holden-Nancy Olson (reissue)	May 15, '54	100m					
Girls Marked Danger (Ital.-Eng. Dial.)	IFE	Silvana Pampanini-E. Rossi-Drago	June, '54	75m	June 12	27	C	Fair	
Give a Girl a Break (c) (412)	MGM	Marge & Gower Champion	Jan. 1, '54	82m	Dec. 5	2093	A-1	Good	
Glenn Miller Story (c) (412)*	Univ.	James Stewart-June Allyson	Feb., '54	116m	Jan. 9	2133	A-1	Excellent	
Go, Man, Go	UA	Harlem Globetrotters-Dane Clark	Jan., '54	82m	Jan. 23	2157	A-1	Excellent	
Gog (3D) (c)	UA	Richard Egan-Constance Dowling	June, '54	81m	June 12	26	A-1	Very Good	2D, 3D-Os
Golden Coach (c) (Ital.-Eng. Dial.)	IFE	Anna Magnani	Jan., '54	105m	Jan. 23	2158	A-2	Very Good	
Golden Idol, The (5315)	AA	Johnny Sheffield	Jan. 10, '54	70m					
Golden Mask (c) (Brit.)	UA	Wanda Hendrix-Van Heflin	Mar., '54	88m	Mar. 13	2213	A-2	Good	
Gone With the Wind (c) (430)	MGM	Gable-Leigh-deHavilland (reissue)	July, '54	222m					Ds
Gorilla at Large (c) (3D) (406)	20th-Fox	Cameron Mitchell-Anne Bancroft	May, '54	84m	May 8	2286	B	Fair	3D, 3D(1)
Great Diamond Robbery (419)	MGM	Red Skelton	Jan. 29, '54	69m	Dec. 5	2093	A-1	Good	
Greatest Love, The (Ital.-Eng. Dial.)	IFE	Ingrid Bergman-Alexander Knox	Jan., '54	113m	Jan. 16	2142	A-2	Good	
Greatest Show on Earth (c) (5325)	Para.	Charlton Heston-Betty Hutton (reissue)	July, '54	153m					
Guilt Is My Shadow (Brit.)	Stratford	Peter Reynolds-Elizabeth Sellars	Mar., '54	86m	Mar. 27	2238		Fair	
Gunga Din (479)	RKO	Cary Grant-Victor McLaglen (reissue)	July 1, '54	117m					
Guy With a Grin (c) (327)									
(form. No Time for Comedy)	WB	James Stewart-R. Russell (reissue)	May 15, '54	93m					
Gypsy Colt (419) (c)	MGM	Donna Corcoran-Frances Dee	Apr. 2, '54	72m	Jan. 30	2165	A-1	Good	
H									
Hans Christian Andersen (c) (351)	RKO	Danny Kaye-Jeanmaire	June 9, '54	112m	Nov. 29, '52	1621	A-1	Excellent	
Heat Wave (5310)	Lippert	Alex Nicol-Hillary Brooke	Apr. 16, '54	68m					
Heidi (Swiss)	UA	Elsbeth Sigmund	Apr., '54	98m	Dec. 26	2118	A-1	Very Good	
Hell & High Water (c) (CS) (403) *20th-Fox	Col.	Richard Widmark-Bella Darvi	Feb., '54	103m	Feb. 6	2173	A-1	Excellent	CS-Ss, Ms, Os
Hell Below Zero (c)	Col.	Alan Ladd-Joan Tetzel	July, '54	91m	May 22	1	A-2	Very Good	
Hell Raiders of the Deep									
(Ital.-Eng. Dial.)	IFE	Documentary	Aug., '54	93m	May 8	2286	B	Good	
Hell's Half Acre (5304)	Rep.	Wendell Corey-Evelyn Keyes	June 1, '54	91m	Feb. 13	2183	B	Fair	
Her Twelve Men (429) (c)	MGM	Greer Garson-Robert Ryan	Sept., '54	91m	July 3	49	A-1	Very Good	



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				Issue	Page			
High and the Mighty (329) (c)* (CS) WB	John Wayne-Claire Trevor	July 3, '54	147m	May 29	#	A-2	Superior	CS-Ss or Os
Highway Dragnet AA	Richard Conte-Joan Bennett	Jan., '54	71m	Jan. 30	2166	A-2	Good	
His Majesty O'Keefe (c) (315) WB	Burt Lancaster-Joan Rice	Jan. 16, '54	93m	Jan. 2	2125	A-2	Very Good	
Hobson's Choice (Brit.) UA	Charles Laughton-John Mills	June, '54	107m	June 12	25	A-2	Very Good	
Holly and the Ivy (Brit.) Pacemaker	Ralph Richardson-Celia Johnson	Feb., '54	80m	Feb. 13	2183	A-2	Excellent	
Hollywood Thrill-Makers (5321) Lippert	James Gleason	Jan. 15, '54	60m	Feb. 20	(S)2191			
Home of the Brave UA	Arthur Kennedy M. Maxwell (reissue)	Apr., '54	99m					
Hondo (c) (3D) (312)* WB	John Wayne-Geraldine Page	Jan. 2, '54	83m	Nov. 28	2085	A-1	Excellent	
Horse's Mouth (Brit.) Mayer-Kingsley	Robert Beatty	Jan., '54	77m	Jan. 23	2158	A-1	Good	
Human Desire Col.	Glenn Ford-Gloria Grahame	Sept., '54	90m	Aug. 7	98	B	Good	
Human Jungle AA	Gary Merrill-Jan Sterling	Sept. 28, '54						

# I

Indiscretion of an American Wife	Col.	Jennifer Jones-Montgomery Clift	July, '54	63m	Apr. 24	2270	A-2	Fair	
Intimate Relations (Fr.-Eng. Dial.)	Carroll	Harold Warrender-Marian Spencer	Feb., '54	85m	Feb. 20	2190		Very Good	
Iron Glove, The (c)	Col.	Robert Stack-Ursula Thiess	Apr., '54	77m	Mar. 27	2238	A-1	Good	
It Should Happen to You	Col.	Judy Holliday-Peter Lawford	Mar., '54	87m	Jan. 16	2141	A-2	Very Good	

# J

Jesse James vs. Daltons (c) (3D)	Col.	Brett King-Barbara Lawrence	Apr., '54	65m	Jan. 23	2158	A-2	Good	2D, 3D
Jivaro (5311) (c)	Para.	Fernando Lamas-Rhonda Fleming	Feb., '54	91m	Jan. 23	2157	A-2	Good	
Johnny Dark (c) (424)	Univ.	Tony Curtis-Piper Laurie	July, '54	85m	June 5	17	A-1	Very Good	
Johnny Guitar (c) (5307)*	Rep.	Joan Crawford-Sterling Hayden	Aug., '54	110m	May 8	2285	A-2	Excellent	
Jolson Story, The (c)	Col.	Larry Parks-Evelyn Keyes (reissue)	Not Set	124m	May 1	2278		Excellent	Ss(2) or Os
Jubilee Trail (c) (5303)	Rep.	Vera Ralston-Forest Tucker	May 15, '54	103m	Jan. 23	2158	A-2	Good	
Julius Caesar	MGM	Brando, Calhern, Garson, Kerr, Mason	Spec.	121m	June 6	1861	A-1	Superior	
Jungle Gents (5420)	AA	Leo Gorcey-Huntz Hall	Sept. 5, '54						
Jungle Man-Eaters	Col.	Johnny Weissmuller	June, '54	68m	May 29	10	A-1	Fair	

# K

Keys of the Kingdom (358)	20th-Fox	Gregory Peck-Thomas Mitchell (reissue)	Jan., '54	137m					
Khamishia—Five Tales from Israel	Israel-America	English Dialogue	May 6, '54	110m	May 8	2286		Very Good	
Khyber Patrol (c)	UA	Richard Egan-Dawn Addams	Sept., '54	71m	Aug. 21	113		Fair	
Killer Leopard (5412)	AA	Johnny Sheffield	Aug. 22, '54						
Killers From Space (409)	RKO	Peter Graves-Barbara Bester	Jan. 23, '54	71m	Jan. 30	2166	A-1	Fair	
King of the Khyber Rifles (c)* (401) (CS)	Fox	Tyrone Power-Terry Moore	Jan., '54	100m	Dec. 26	2117	A-1	Excellent	CS-Ss, Ms, Os
King Richard & the Crusaders (c) (331)	WB	Rex Harrison-George Sanders	Aug. 7, '54	113m	July 10	57	A-2	Excellent	
Knights of the Round Table (c) (CS) (413)*	MGM	Robert Taylor-Ava Gardner	Jan. 15, '54	115m	Dec. 26	2117	A-1	Superior	CS-Ss or Os
Knock on Wood (c) (5319)	Para.	Danny Kaye-Mai Zetterling	July, '54	103m	Apr. 3	2245	A-1	Excellent	

# L

Laughing Anne (Brit.) (c) (5305)	Rep.	Wendell Corey-Margaret Lockwood	July 1, '54	90m	May 8	2285	B	Good	
Law vs. Billy the Kid (c)	Col.	Scott Brady-Betta St. John	Aug., '54	73m	July 24	82	A-2	Good	
Lawless Rider, The	UA	Johnny Carpenter-Frankie Darro	July, '54						
Little Caesar (317)	WB	Edward G. Robinson (reissue)	Feb. 6, '54	80m			B		
Little Kidnappers, The (Brit.)	UA	Duncan Macrae-Jean Anderson	Not Set	93m	Aug. 21	113		Good	
Living It Up (c) (5320)	Para.	Dean Martin-Jerry Lewis	Aug., '54	95m	May 1	2277	A-1	Excellent	
Lone Gun, The (c)	UA	George Montgomery-Dorothy Malone	Apr., '54	78m	Apr. 10	2254	A-1	Good	
Lonely Night, The	Mayer-Kingsley	Marian Seldes-Charles W. Moffat	Mar., '54	62m	Apr. 10	2253	A-2	Very Good	
Long, Long Trailer, The (c) (416)*	MGM	Lucille Ball-Desi Arnaz	Feb. 19, '54	96m	Jan. 9	2133	A-1	Excellent	
Long Wait, The	UA	Anthony Quinn-Peggie Castle	May, '54	93m	May 1	2278	B	Good	
Loophole (5414)	AA	Barry Sullivan-Dorothy Malone	Mar. 28, '54	80m	Feb. 20	2189	A-2	Good	
Lost Patrol (480)	RKO	Victor McLaglen (reissue)	July 1, '54	73m					
Lovers of Toledo (Ital.-Eng. Titles)	Hakim	Alida Valli-Pedro Armendariz	Apr., '54	75m	May 8	2286		Fair	
Lucky Me (c) (CS) (324)	WB	Doris Day-Robert Cummings	Apr. 24, '54	100m	Apr. 17	2261	A-1	Good	CS-Ss or Os

# M

Ma and Pa Kettle at Home (418)	Univ.	Marjorie Main-Percy Kilbride	Apr., '54	81m	Mar. 13	2213	A-1	Good	2D, 3D
Mad Magician, The (c) (3D)	Col.	Vincent Price-Mary Murphy	May, '54	72m	Mar. 27	2238	A-2	Good	
Magnificent Obsession (428) (c)	Univ.	Jane Wyman-Rock Hudson	Aug., '54	108m	May 15	2293	A-2	Excellent	
Make Haste to Live (5306)	Rep.	Dorothy McGuire-Stephen McNally	Aug. 1, '54	90m	Apr. 10	2253	A-2	Good	
Malta Story (Brit.)	UA	Alec Guinness-Jack Hawkins	Not Set	98m	July 17	65	A-1	Good	
Man Between, The (Brit.)	UA	James Mason-Claire Bloom	Feb., '54	100m	Nov. 14	2069	B	Excellent	
Man Crazy (339)	20th-Fox	Neville Brand-Christine White	Dec., '53	79m	Dec. 19	2110	B	Good	
Man in the Attic (340)	20th-Fox	Constance Smith-Jack Palance	Dec., '53	82m	Dec. 26	2119	B	Fair	
Man With a Million (c) (Brit.)	UA	Gregory Peck-Jane Griffiths	June, '54	90m	May 29	9	A-1	Excellent	
Massacre Canyon	Col.	Phil Carey-Audrey Totter	May, '54	66m	Apr. 10	2254	A-2	Good	
Melody of Love (Ital.-Eng. Titles)	IFE	Giacomo Rondinella	Apr. 17, '54	96m	Apr. 24	2270	A-1	Fair	
Men of the Fighting Lady (425) (c)*	MGM	Van Johnson-Walter Pidgeon	June, '54	80m	May 15	2293	A-1	Excellent	
Miami Story, The	Col.	Barry Sullivan-Luther Adler	May, '54	75m	Apr. 10	2254	A-2	Good	
Miss Robin Crusoe (c) (338)	20th-Fox	Amanda Blake-George Nader	Feb., '54	75m			A-2		
Miss Sadie Thompson (c) (3D)*	Col.	Rita Hayworth-Jose Ferrer	Feb., '54	91m	Dec. 26	2117	B	Exc.	2D, 3D-Ss(2), Os
Mr. Blandings Builds His Dream House (473)	RKO	Cary Grant-Myrna Loy (reissue)	Apr., '54	94m					
Mr. Hulot's Holiday (Fr.)	GBD	Jacques Tati	June, '54	85m	July 3	50		Excellent	
Mr. Potts Goes to Moscow (Brit.) (5400)	Stratford	George Cole-Nadia Gray	Mar. 14, '54	93m	Sept. 19	1998		Very Good	
Mistress of the Mountains (Ital.)	Davis	Vivi Gioi	Jan., '54	90m	Dec. 12	2102		Good	
Moment of Truth (Fr.-Eng. Titles)	Arlan-Franco	Michele Morgan-Jean Gabin	May, '54	87m	May 22	3		Good	

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Money from Home (c)* (5316—3D, 5330—2D)	Para.	Dean Martin-Jerry Lewis	Feb., '54	100m	Dec. 5	2093	A-1	Excel. 2D, 3D-Ss(2), Os
Monster from the Ocean Floor (5328)	Lippert	Anne Kimball-Stuart Wade	May 21, '54	64m				
Monte Carlo Baby (Brit.)	Filmakers	Audrey Hepburn-Jules Munshin	May, '54	70m	June 19	33	Fair	
My Heart Sings (Ital.)	IFE	Ferruccio Tagliavini	Mar., '54	99m	Mar. 13	2214	A-2	Good
<b>N</b>								
Naked Alibi (431)	Univ.	Sterling Hayden-Gloria Grahame	Oct., '54	86m			B	
Naked Jungle, The (c) (5315)	Para.	Eleanor Parker-Charlton Heston	Mar., '54	95m	Feb. 13	2181	A-2	Good
New Faces (c) (CS) (409)	Fox	Eartha Kitt-Robert Clary	Mar., '54	98m	Feb. 20	2189	B	Excellent CS-Ss
Night People (c) (CS) (407)	Fox	Gregory Peck-Rita Gam	Mar., '54	93m	Mar. 20	2229	A-2	Very Good CS-Ss, Ms, Os
<b>O</b>								
On the Waterfront	Col.	Marlon Brando-Eva Marie Saint	Aug., '54	108m	July 17	65	A-2	Excellent
Orchestra Wives (445)	Fox	Glenn Miller & Orch. (reissue)	May, '54	94m				
Othello	UA	Orson Welles-Fay Compton	Jan., '54		Jan. 9	(S)2135		
Out of This World (c)	Carroll	Lowell Thomas, Sr. & Jr. Narrators	Apr., '54	75m	Apr. 24	2269	A-1	Very Good
Outcast, The (c) (5308)	Rep.	John Derek-Joan Evans	Oct., '54	90m	June 26	41	A-2	Very Good
Outlaw Stallion, The (c)	Col.	Phil Carey-Dorothy Patrick	July, '54	64m	June 19	33		Very Good
Overland Pacific (c)	UA	Jack Mahoney-Peggie Castle	Feb., '54	73m	Feb. 13	2182	A-2	Good
<b>P</b>								
Paid to Kill (5326)	Lippert	Dane Clark	June 25, '54	70m				
Paratrooper (619) (c)	Col.	Alan Ladd-Leo Genn	Jan., '54	87m	Dec. 26	2118		Very Good
Paris Incident (French)	Davis	Gerard Gervais-Pierrette Simonet	Sept., '54	80m	Aug. 21	114		Good
Paris Playboys (5418)	AA	Leo Gorcey-Huntz Hall	Mar. 7, '54	62m	Mar. 13	2214	A-1	Fair
Path to the Kingdom (Span.)	Master	Dominique Blanchard	Jan., '54	85m	Dec. 19	2110	A-1	Good
Personal Affair (Brit.)	UA	Gene Tierney-Leo Genn	Feb., '54	82m	Jan. 9	2133	A-2	Good
Phantom of the Rue Morgue (3D) (c) (322)*	WB	Karl Malden-Patricia Medina	Mar. 27, '54	84m	Mar. 6	2206	A-2	Good 2D, 3D
Phantom Stallion (5331)	Rep.	Rex Allen	Feb. 10, '54	54m	May 22	(S)3		
Pickwick Papers (Brit.)	Mayer-Kingsley	Nigel Patrick-James Hayter	May, '54	109m	Apr. 10	2253	A-1	Excellent
Pinocchio (c) (493)	RKO	Disney Feature (reissue)	Apr., '54	87m				
Playgirl (420)	Univ.	Shelley Winters-Barry Sullivan	May, '54	85m	Apr. 24	2269	B	Good
Pride of the Blue Grass (c) (5410)	AA	Lloyd Bridges-Vera Miles	Apr. 4, '54	71m	Feb. 20	2189	A-1	Fair
Prince Valiant (c) (CS) (411)	20th-Fox	Robert Wagner-Janet Leigh	Apr., '54	100m	Apr. 10	2254	A-1	Excellent CS-Ss, Ms, Os
Princess of the Nile (c) (414)	20th-Fox	Jeffrey Hunter-Debra Paget	July, '54	71m	June 19	33	A-2	Fair
Prisoner of War (427)	MGM	Ronald Reagan-Dewey Martin	May, '54	81m	Apr. 3	2245	A-2	Fair
Public Enemy (318)	WB	Jean Harlow-James Cagney (reissue)	Feb. 6, '54	83m			A-2	
Pushover	Col.	Fred MacMurray-Phil Carey	Aug., '54	88m	July 24	81		Very Good
<b>Q-R</b>								
Queen of Sheba (Ital.-Eng.) (5324)	Lippert	Gino Cervi-Leonora Ruffo	Feb. 12, '54	99m	Nov. 14	2070	A-2	Fair
Queen's World Tour, A (c)	UA	Documentary	Mar., '54	84m	Mar. 13	2213	A-1	Good
Quo Vadis (c) (411)	MGM	Robert Taylor-Deborah Kerr (reissue)	Jan., '54	168m				
Rachel and the Stranger (469)	RKO	Loretta Young-William Holden (reissue)	Feb., '54	93m				
Racing Blood (c) (410)	20th-Fox	Bill Williams-Jean Porter	Mar., '54	76m	Mar. 27	2238	A-1	Fair
Raid (c) (408)	Fox	Van Heflin-Anne Bancroft	Aug., '54	83m	July 31	89	A-1	Very Good
Rails Into Laramie (c) (419)	Univ.	John Payne-Mari Blanchard	Apr., '54	81m	Mar. 20	2229	A-2	Good
Rear Window (c)	Para.	James Stewart-Grace Kelly	Aug., '54	112m	July 17	65	A-2	Excellent
Red Garters (c) (5314)	Para.	Rosemary Clooney-Jack Carson	Mar., '54	91m	Feb. 6	2173	B	Very Good Ss(2) or Os
Return from the Sea (5409)	AA	Jan Sterling-Neville Brand	July 25, '54	80m	July 24	82	A-1	Good
Return to Treasure Island (c)	UA	Tab Hunter-Dawn Addams	July, '54	75m	June 26	41	A-1	Good
Rhapsody (420) (c)	MGM	Elizabeth Taylor-Vittorio Gassman	Apr. 16, '54	115m	Feb. 13	2181	A-1	Good
Ride Clear of Diablo (c) (413)	Univ.	Audie Murphy-Susan Cabot	Mar., '54	81m	Feb. 6	2173	A-2	Very Good
Riders of the Purple Sage (443)	20th-Fox	Geo. Montgomery-Robt. Barrat (reissue)	Mar., '54	56m				
Riders to the Stars (c)	UA	Richard Carlson-Herbert Marshall	Jan. 29, '54	81m	Mar. 27	2237	A-1	Good
Riding Shotgun (c) (323)	WB	Randolph Scott-Wayne Morris	Apr. 10, '54	75m	Mar. 6	2206	A-1	Good
Ring of Fear (c) (CS) (330)	WB	Clyde Beatty-Pat O'Brien	July 24, '54	93m	July 3	50	A-2	Very Good
Riot in Cell Block 11 (51)	AA	Neville Brand-Leo Gordon	Feb. 28, '54	80m	Feb. 13	2181	A-2	Excellent
River Beat (5329)	Lippert	Phyllis Kirk-John Bentley	July 16, '54	73m	July 24	81		Good
River of No Return (c) (CS)* (405)	20th-Fox	Robert Mitchum-Marilyn Monroe	May, '54	91m	Apr. 24	2269	B	Very Good CS-Ss, Ms, Os
Rob Roy (c) (Brit.) (494)	Disney-RKO	Richard Todd-Glynis Johns	Feb. 27, '54	87m	Nov. 28	2086	A-1	Good
Rocket Man, The (412)	20th-Fox	Charles Coburn-Spring Byington	Apr., '54	79m	May 1	2278	A-1	Good
Rogue Cop	MGM	Robert Taylor-Janet Leigh	Oct., '54					
Rose Marie (CS) (c) (418)	MGM	Blyth-Keel-Lames-Main	Mar. 19, '54	102m	Mar. 6	2205	A-1	Excellent CS-Ss or Ds
Royal Tour, The (418) (CS) (c)	Fox	Queen Elizabeth and Philip	July, '54	96m	June 26	41		Very Good CS-Ss, Ms, Os
<b>S</b>								
Saadia (c) (415)	MGM	Cornel Wilde-Mel Ferrer	Feb. 5, '54	80m	Jan. 2	2125	A-1	Good
Sabrina	Para.	Audrey Hepburn-Humphrey Bogart	Not Set	113m	Aug. 7	97	B	Excellent
Saint's Girl Friday (411)	RKO	Louis Hayward-Naomi Chance	Apr. 15, '54	68m	Mar. 27	2238	B	Good
Saracen Blade, The (c)	Col.	Ricardo Montalban-Betta St. John	June, '54	76m	May 22	2	B	Good
Saskatchewan (414) (c)*	Univ.	Alan Ladd-Shelley Winters	Mar., '54	87m	Feb. 27	2197	A-2	Very Good
Scarlet Spear, The (c)	UA	John Archer-Martha Hyers	Mar., '54	78m	Mar. 27	2238		Fair
Scotch on the Rocks (Brit.)	Kingsley	Ronald Squire-Kathleen Ryan	June, '54	77m	June 12	27	A-1	Good
Scudda Hoo-Scudda Hay (c) (440)	Fox	June Haver (reissue)	Mar., '54	95m				
Sea of Lost Ships (5213)	Rep.	John Derek-Wanda Hendrix	Feb., '54	85m	Oct. 31	2046	A-1	Good
Secret Document—Vienna (Fr.)	Davis	Frank Villard-Renee St. Cyr	Feb. 15, '54	90m	Jan. 30	2166		Fair
Secret of the Incas (c) (5318)	Para.	Charlton Heston-Nicole Maurey	June, '54	101m	May 22	1	B	Very Good
Security Risk (5417)	AA	John Ireland-Dorothy Malone	Aug. 8, '54	69m	Aug. 21	113		Good
Sensualita (Ital.-Eng. Dial.)	IFE	Eleanora Rossi Drago	Apr., '54	72m	May 22	3	C	Fair
Seven Brides for Seven Brothers (CS) (c) (426)	MGM	Jane Powell-Howard Keel	Aug., '54	103m	June 5	17	A-2	Excellent CS-Ss or Ds
Shanghai Story, The	Rep.	Ruth Roman-Edmond O'Brien	Not Set		Apr. 24	(S)2271		
She Couldn't Say No (408)	RKO	Jean Simmons-Robert Mitchum	Feb. 15, '54	89m	Jan. 16	2141	A-2	Good
Side Street Story (Ital.)	Burstyn	Toto	July, '54	84m	Aug. 14	105		Very Good
Siege, The (5323)	Lippert	Special	Oct. 29, '54					

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		L. of D. Rating	Herald Review	Special Data	
				Issue	Page				
Siege at Red River (c) (404)	20th-Fox	Van Johnson-Joanne Dru	May, '54	86m	Mar. 27	2237	A-1	Good	
Silent Raiders (5404)	Lippert	Richard Bartlett-Earle Lyon	Sept. 17, '54	65m					
Silver Lode (c) (413)	RKO	John Payne-Lizabeth Scott	June, '54	80m	May 22	2	A-1	Good	2D, 3D
Singin' in the Corn	Col.	Judy Canova-Allen Jenkins (reissue)	Jan., '54	64m					
Sins of Rome (414) (Ital.)	RKO	Massimo Girotti-Ludmilla Tcherina	June, '54	75m	July 3	50		Good	
Son of Sinbad (c) (3D)	RKO	Dale Robertson-Peggie Castle	June, '54	90m	Jan. 30	(S)2167			2D, 3D
Southwest Passage (3D) (c)	UA	Joanne Dru-Rod Cameron	Apr., '54	82m	Apr. 17	2261	A-2	Good	3D, 3D(1)
Spanish Main (475) (c)	RKO	Maureen O'Hara-Paul Henreid (reissue)	May 1, '54	100m					
Spell of Ireland, The (c)	Celtic	Documentary	May 10, '54	77m	May 8	2286	A-1	Good	
Spice of Life (Fr.)	Mayer-Kingsley	Noel-Noel	Jan., '54	71m	Jan. 16	2142	A-2	Excellent	
Star Is Born, A (CS) (c)	WB	Judy Garland-James Mason	Not Set		Apr. 24	(S)2270			Cs-Ss
Stations West (478)	RKO	Dick Powell (reissue)	June 1, '54	92m					
Stormy the Thoroughbred (c)	Disney	M. R. Valdez-Robert Skene	Mar., '54	45m	Mar. 13	2214		Very Good	
Street With No Name (442)	20th-Fox	Richard Widmark-Lloyd Nolan (reissue)	Mar., '54	91m					
Student Prince, The (CS)* (c) (424)	MGM	Ann Blyth-Edmund Purdom	June, '54	107m	May 29	9	A-1	Excellent	Cs-Ss or Ds
Sun Valley Serenade (446)	Fox	Glenn Miller & Orch. (reissue)	May, '54	86m					
Susan Slept Here (c)	RKO	Dick Powell-Debbie Reynolds	July, '54	97m	June 26	41	B	Very Good	

## T

Tall in the Saddle (471)	RKO	John Wayne (reissue)	Mar., '54	87m					
Tanganyika (c) (425)	Univ.	Van Heflin-Ruth Roman	July, '54	81m	June 12	26	A-1	Good	
Taza, Son of Cochise (c)									
(410—3D, 411—2D)	Univ.	Rock Hudson-Barbara Rush	Feb., '54	79m	Jan. 30	2165	A-1	Good	2D, 3D, 3D(1)
Tennessee Champ (417) (c)	MGM	Shelley Winters-Dewey Martin	Mar. 5, '54	73m	Feb. 20	2199	B	Good	
Terror Street (5304)	Lippert	Dan Duryea	Dec. 4, '53	83m	Dec. 5	2093		Good	
Them (328)*	WB	James Whitmore-Edmund Gwenn	June 19, '54	94m	Apr. 10	2253	A-1	Very Good	
They Won't Believe Me (474)	RKO	Susan Hayward-Robert Young (reissue)	Apr., '54	95m					
Thing, The (477)	RKO	K. Tobey-M. Sheridan (reissue)	June 1, '54	87m					
Three Coins in the Fountain (CS) (c) (413)*	20th-Fox	Cliffon Webb-Dorothy McGuire	May, '54	102m	May 15	2293	A-1	Excellent	Cs-Ss, Ms, Os
Three Sailors and a Girl (c) (314)*	WB	Jane Powell-Gordon MacRae	Dec. 26, '53	95m	Nov. 28	2085	B	Good	
Three Young Texans (c) (402)	20th-Fox	Mitzi Gaynor-Jeff Hunter	Jan., '54	78m	Jan. 16	2142	A-2	Fair	
Thunder Pass (5405)	Lippert	Dane Clark-Wanda Hendrix	Aug. 5, '54	76m					
Tobor the Great	Rep.	Charles Drake-Karin Booth	Not Set		June 19	(S)34			
Top Banana (c)	UA	Phil Silvers-Rose Marie	Feb., '54	100m	Jan. 30	2165	B	Very Good	
Trent's Last Case (Brit.) (5212)	Rep.	Michael Wilding-Margaret Lockwood	Jan. 1, '54	90m	Oct. 17	2030	A-2	Fair	
Trouble in the Glen (Brit.) (c)	Rep.	Margaret Lockwood-Orson Welles	Not Set		June 19	(S)34			
Turn the Key Softly (Brit.)	Astor	Yvonne Mitchell-Terence Morgan	Mar., '54	81m	Jan. 30	2166		Good	
Two Guns and a Badge (5427)	AA	Wayne Morris-Beverly Garland	Sept. 12, '54						

## U-V

Unconquered	Margolies	Helen Keller, Documentary	June, '54	55m	June 12	28	A-1	Excellent	
Unholy Four (5401)	Lippert	Paulette Goddard	Sept. 24, '54	80m					
Untamed Heiress (5325)	Rep.	Judy Canova-Don Barry	Apr. 12, '54	70m	Apr. 24	2269	A-1	Good	
Valley of the Kings (c)	MGM	Eleanor Parker-Robert Taylor	July, '54	86m	July 10	57	A-2	Excellent	Ds
Valley of the Sun (470)	RKO	Lucille Ball-James Craig	(reissue) Feb., '54	84m					
Vanishing Prairie, The (c)	Buena Vista	True-Life Adventure	Not Set	71m	Aug. 7	97		Excellent	
Victory at Sea	Schaefer	Documentary	Aug., '54	97m	May 22	2	A-1	Very Good	

## W

War Arrow (c) (408)	Univ.	Jeff Chandler-Maureen O'Hara	Jan., '54	78m	Dec. 12	2101	A-1	Good	
Weak and the Wicked (5432)	Stratford	Glynis Johns-John Gregson	July 18, '54	72m	July 24	82	A-2	Good	
Western, The	Goldwyn	Gary Cooper (reissue)	June, '54						
White Christmas (c)	Para.	Crosby-Kaye-Clooney	Not Set						VV-Ds
White Fire (5317)	Lippert	Scott Brady-Mary Castle	Jan. 1, '54	82m	Feb. 13	2183		Fair	
Wicked Woman	UA	Beverly Michael-Richard Egan	Jan. 8, '54	77m	Nov. 28	2087	B	Good	
Wild One (623)	Col.	Marlon Brando-Mary Murphy	Feb., '54	79m	Dec. 26	2118	B	Good	
Will Any Gentleman? (Brit.)	Stratford	George Cole-Veronica Hurst	Feb., '54	84m					
Window, The (571)	RKO	Barbara Hale-Bobby Driscoll (reissue)	Aug. 7, '54						
Witness to Murder	UA	Barbara Stanwyck-George Sanders	May, '54	83m	Apr. 17	2261	A-2	Very Good	
Woman's World, A (421) (c) (CS)	Fox	Webb-Allyson-Heflin-Bacall	Oct., '54						Cs-Ss, Ms, Os
World for Ransom (5408)	AA	Dan Duryea	Jan. 31, '54	82m	Feb. 13	2182		Fair	

## X-Y-Z

Yankee Pasha (c) (417)	Univ.	Jeff Chandler-Rhonda Fleming	Apr., '54	84m	Mar. 13	2213	A-2	Very Good	
Yellow Mountain (432) (c)	Univ.	Lex Barker-Mala Powers	Oct., '54						
Yellow Tomahawk, The (c)	UA	Rory Calhoun-Peggie Castle	May, '54	82m	May 8	2285	A-2	Good	
Yukon Vengeance (5331)	AA	Kirby Grant-Mary E. Kay	Jan. 17, '54	68m	Jan. 16	(S)2142	A-1		

FEATURES LISTED BY COMPANIES — PAGE 73, ISSUE OF JULY 17, 1954  
SHORT SUBJECTS CHART APPEARS ON PAGES 106-107, ISSUE OF AUGUST 14, 1954



# FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 121 attractions, 5,543 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (\*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Act of Love (U.A.)	—	3	3	18	13
Adventures of Robinson Crusoe (U.A.)	1	6	1	—	—
*Alaska Seas (Par.)	—	—	7	16	19
Arrow in the Dust (A.A.)	—	2	13	8	1
Bait (Col.)	—	1	2	5	4
Battle of Rogue River (Col.)	—	1	6	10	5
Beachhead (U.A.)	—	12	24	21	5
Beat the Devil (U.A.)	19	2	3	16	17
Best Years of Our Lives (RKO reissue)	2	3	10	24	14
Black Horse Canyon (U-I)	1	8	18	11	—
Boy from Oklahoma (W.B.)	20	20	36	30	11
†Caine Mutiny, The (Col.)	2	2	1	—	—
Carnival Story, The (RKO)	7	20	16	8	8
Casanova's Big Night (Par.)	—	1	10	22	33
Charge of the Lancers (Col.)	—	7	—	2	4
Command, The (W.B.)	14	27	25	9	8
Conquest of Mt. Everest (U.A.)	1	1	—	5	—
*Crazylegs (Rep.)	—	2	9	6	3
Creature from the Black Lagoon (U-I)	5	27	29	12	4
Crime Wave (W.B.)	—	—	5	7	6
Dangerous Mission (RKO)	—	2	13	15	6
Demetrius and the Gladiators (20th-Fox)	13	5	2	—	—
Dial M for Murder (W.B.)	4	44	15	12	5
Dragonfly Squadron (A.A.)	1	3	10	6	1
Drive a Crooked Road (Col.)	—	6	3	11	2
Drums Across the River (U-I)	—	13	27	5	—
Duffy of San Quentin (W.B.)	—	—	1	6	6
Elephant Walk (Par.)	14	36	14	2	—
Executive Suite (MGM)	10	33	38	20	7
Fireman, Save My Child (U-I)	—	2	5	7	12
Flame and the Flesh (MGM)	—	11	23	25	7
*French Line (RKO)	8	17	6	3	—
Garden of Evil (20th-Fox)	9	6	1	—	—
Genevieve (U-I)	4	7	4	5	—
Geraldine (Rep.)	—	—	—	2	10
Glenn Miller Story (U-I)	115	55	10	4	—
Golden Mask (U.A.)	—	—	3	2	3
†Gone With the Wind (MGM reissue)	3	2	—	—	—
Gorilla at Large (20th-Fox)	—	1	4	5	1
*Great Diamond Robbery (MGM)	—	9	12	19	7
Greatest Show on Earth (Par. reissue)	—	1	—	4	—
Gypsy Colt (MGM)	2	16	25	8	2
†Hans Christian Andersen (RKO)	—	—	2	3	2
Heidi (U.A.)	3	1	6	—	6
Hell Below Zero (Col.)	—	7	13	7	4
Hell and High Water (20th-Fox)	32	20	7	1	1
Hell's Half Acre (Rep.)	—	1	16	3	5
High and the Mighty, The (W.B.)	14	4	—	—	—
*Hondo (W.B.)	87	50	19	2	5
Indiscretion of an American Wife (Col.)	—	1	1	3	3
It Should Happen to You (Col.)	2	3	24	15	22
*Jesse James vs. the Daltons (Col.)	4	15	12	9	3
Johnny Dark (U-I)	1	10	12	3	1
Johnny Guitar (Rep.)	22	20	18	—	1
Julius Caesar (MGM)	9	15	4	—	—

	EX	AA	AV	BA	PR
*King of the Khyber Rifles (20th-Fox)	24	15	11	1	3
Knights of the Round Table (MGM)	16	36	6	3	9
Knock on Wood (Par.)	2	—	4	—	—
†Laughing Anne (Rep.)	—	—	3	4	2
*Little Caesar (W.B. reissue)	7	2	2	12	3
†Living It Up (Par.)	3	7	1	—	—
Long, Long Trailer, The (MGM)	100	84	10	1	1
Long Wait, The (U.A.)	—	7	2	1	1
Lucky Me (W.B.)	1	8	16	30	8
Ma and Pa Kettle at Home (U-I)	41	56	23	4	6
Mad Magician, The (Col.)	—	1	5	2	3
Magnificent Obsession (U-I)	8	1	—	—	—
Make Haste to Live (Rep.)	—	1	3	3	3
Man Between, The (U.A.)	—	3	5	4	3
†Man With a Million (U.A.)	—	2	1	1	1
Men of the Fighting Lady (MGM)	5	12	24	5	1
Miami Story, The (Col.)	—	3	15	7	3
*Money from Home (Par.)	9	57	19	6	2
Naked Jungle, The (Par.)	3	36	24	13	5
New Faces (20th-Fox)	7	1	4	7	4
Night People (20th-Fox)	22	10	21	3	1
*Overland Pacific (U.A.)	—	—	6	2	3
*Paratrooper (Col.)	2	32	46	26	5
Paris Playboys (A.A.)	—	2	3	—	2
*Personal Affair (U.A.)	—	—	2	—	5
Phantom of the Rue Morgue (W.B.)	16	6	17	10	5
Pinocchio (Disney-RKO reissue)	27	13	11	9	1
Playgirl (U-I)	—	—	10	9	21
Pride of the Blue Grass (A.A.)	—	1	—	5	4
Prince Valiant (20th-Fox)	14	17	13	3	7
Prisoner of War (MGM)	1	5	14	3	3
*Public Enemy (W.B. reissue)	—	4	3	11	3
Quo Vadis (MGM reissue)	10	24	18	10	5
Racing Blood (20th-Fox)	—	—	5	—	8
Rails Into Laramie (U-I)	1	1	19	18	4
Red Garters (Par.)	1	9	25	28	14
Rhapsody (MGM)	1	20	13	23	11
Ride Clear of Diablo (U-I)	4	8	33	7	5
*Riders to the Stars (U.A.)	—	1	7	11	3
Riding Shotgun (W.B.)	—	8	17	22	3
*Riot in Cell Block 11 (A.A.)	—	9	42	18	2
River of No Return (20th-Fox)	53	9	12	—	2
Rob Roy (Disney-RKO)	—	3	18	16	13
Rose Marie (MGM)	23	11	14	1	2
*Saadia (MGM)	—	1	9	26	28
Saskatchewan (U-I)	21	56	58	8	7
Secret of the Incas (Par.)	1	5	14	12	3
*She Couldn't Say No (RKO)	—	3	20	27	12
Siege at Red River (Fox)	—	6	19	15	3
Silver Lode (RKO)	—	1	9	4	1
Southwest Passage (U.A.)	—	—	6	7	3
Student Prince (MGM)	4	6	12	6	—
Tanganyika (U-I)	—	5	8	5	4
Taza, Son of Cochise (U-I)	4	8	26	11	8
Tennessee Champ (MGM)	—	1	7	23	25
Them (W.B.)	3	15	8	9	7
Three Coins in the Fountain (20th-Fox)	27	31	2	1	—
Top Banana (U.A.)	—	2	7	13	26
Untamed Heiress (Rep.)	—	2	—	8	1
†Valley of the Kings (MGM)	—	3	1	1	—
War Arrow (U-I)	—	35	48	16	6
Wicked Woman (U.A.)	—	3	6	1	3
Wild One (Col.)	1	22	14	6	4
Witness to Murder (U.A.)	—	4	6	3	4
Yankee Pasha (U-I)	1	16	35	19	6
Yellow Tomahawk (U.A.)	—	—	10	2	1

# IT ISN'T LOVE ...IT'S HUMAN DESIRE

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boxoffice  
from Columbia!*



GLENN FORD • GLORIA GRAHAME • BRODERICK CRAWFORD

## HUMAN DESIRE

with Edgar Buchanan  
Screen Play by ALFRED HAYES  
Based on a novel by EMILE ZOLA



Produced by LEWIS J. RACHMIL  
Directed by FRITZ LANG  
A COLUMBIA PICTURE

